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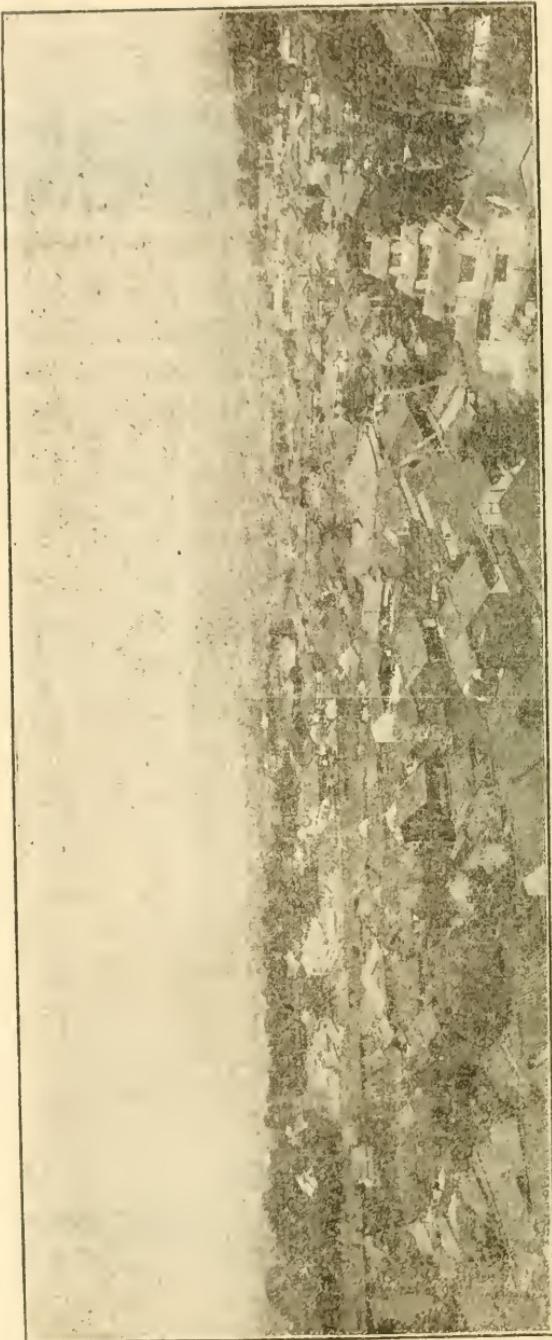


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KINKAKUJI IN SNOW.

This magnificent building in a beautiful garden was built towards the close of the fourteenth century. It is an excellent specimen of architecture of the Ashikaga regime.



HOZU RAPIDS.

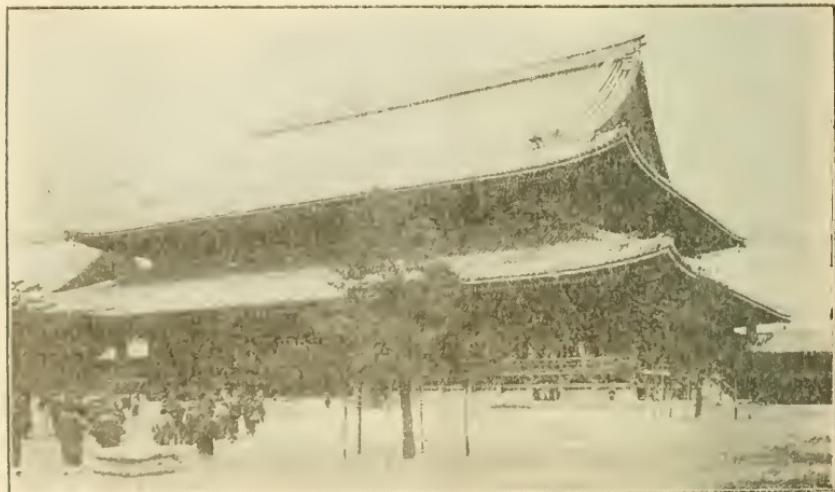
The Hozu only a few miles from Kyoto City. The bed of the river is rocky, but the stream is not dangerously swift, though there are enough small rapids to make the trip exciting and interesting. The scenery is fascinating, as the river at once enters the hills which soon rise precipitously on both sides, and continues its course between for about thirteen miles to Arashiyama.

PART I.
" "
K Y O T O.



CHOKUSHI-MON OF NISHI HONGWANJI.

This superb gateway, with beautiful open-work carving and graceful roof, was brought from Momoyama. It serves to show the architectural style of Hideyoshi's time.



HIGASHI HONGWANJI.

This magnificent edifice, dazzling in its simple splendor, dates from 1896. It shows a modern style of temple architecture.

PART. I.

KYOTO.

Introduction.

The people of Kyoto take pride in the fact that their city was founded by an emperor and for many centuries served as the imperial residence. We must not condemn such pride provided, of course, the existing conditions of the city be such as not to belie her history. We are rightly gratified in introducing Kyoto to the world as a city founded by an emperor and the capital for more than ten centuries, for by her present attractions, her monuments, and fine arts, industries and other activities, she now occupies a fore-most position among the cities of the country.

Population and Name.

Kyoto ranks third among the cities of the empire in point of population. She has now about 440,000 inhabitants, the number having almost doubled in the last quarter of a century. The name Kyoto signifies "Capital" as the city was the imperial residence for nearly eleven hundred years. In ancient times, people called it "Heianjo", or the "citadel of tranquillity". It has also been called "Saikyo", meaning the "western capital", as the name Yedo was changed to Tokyo, or "eastern capital", preparatory to the removal thither of the seat of government in 1868.

Geographical Position.

The city is situated near the centre of Yamashiro Province, at latitude $35^{\circ} 1' 7''$ N. and longitude $135^{\circ} 46' 7''$ E., with an elevation of about 162 feet above sea level. Surrounded on three sides by verdant mountains, the city lies at the northern extremity of a fertile plain which joins a greater one on the south stretching to Osaka Bay. The city limits, which have varied from time to time, now include about 18 square miles; the maximum distance from east to west being about eight and from north to south a trifle over five miles. The Kamo River, running from north to south at the base of a chain of hills studded with temples, passes through the city. On the west, runs the Katsura; and between flows the Takase river.

History of Kyoto.

Before giving a brief history of Kyoto it may be well to mention the fact that it was the custom in Japan, from times too remote to be included

in written annals, for the Sovereign and the Heir Apparent to live in different palaces. It was the rule in ancient times for the Prince Imperial to choose a locality for his palace wholly distinct from that of the Emperor. There was a limit set, however, to all these shifting, they being confined within five adjacent provinces, known as Gokinai. As civilization advanced and the imperial residence assumed magnificence and splendor, it was not easy to move the centre of administration as often as had been the custom in earlier days. When the capital was established at Nara at the begining of the 8th century, it was not moved elsewhere at the death of its founder, the Empress Gemmyo. Seven Sovereigns reigned in Nara consecutively. In 794 the Emperor Kammu selected Uda, in the Kadono district of Yamashiro Province, and took steps to transfer the court thither. This is the modern Kyoto.

The city thus conceived and laid out so long ago bears eloquent testimony to the greatness and resourcefulness of the Emperor Kammu's mind. At the time when the city was first built the palace was considerably to the west of its present location. From the main gate stretched an avenue 280 feet wide, known as Shujaku Street, which has dwindled to the busy Sembon St. of to-day. The street extended to the southern gate, dividing the city into two parts. The western part was called Choan, or the Right of the Western Capital; and the other section was named Rokujo, being also known as the Left of the Eastern Capital. Nine wide streets running from east to west were numbered Ichijo, Nijo, Sanjo (1st Ave., 2nd Ave., 3rd Ave.) &c. The broadest of these measured 170 feet, while others were only about half as wide. Between them were streets 40 feet wide. Thus 38 streets ran east and west, while similar sets of streets extended north and south. The Capital was thus divided into squares resembling those of a checker board. Each square, or cho, was 400 feet square. There were 1216 of those. Around the whole city were a low wall and a double moat. Gates marked the ends of the main avenues.

To write the history of Kyoto to the begining of the present era would be to write the whole history of Japan from the time Kammu founded Kyoto until the assension of the present emperor; but only a few important events will be mentioned here.

Peace and prosperity followed the establishment of the "Citadel of Tranquility"; but the time came when the imperial prestige was weakened by the usurpation of the Fujiwara family, and subsequently by the war of Gen-Pei in the 12th century, which finally led to the founding



KYOTO DANCE.

Kyoto girls are noted for their skill in dancing. The Kyoto dance is of a dignified character and consists mainly of rhythmical movements, especially of the arms, to a musical accompaniment, coupled with a recitation of a poem or a drama that relates some legendary or histrionic incident. Most gorgeously colored fans are indispensable, every motion being emphasized by them.

of the feudal system. After this Kyoto began to decline until it became merely a nominal capital, ruled by the delegates of the Shogun when the military government was established at Kamakura.

The Kamakura Government, however, was abolished in 1333, and the restoration of the crown had just commenced when a great civil war broke out in which the imperial line was divided into the Northern Court and the Southern Court. For 57 years terrible battles were fought with Kyoto as the centre. During this time the city was reduced to a waste.

At the close of the 14th century the Shogunate fell to the Ashikaga family who continued in power for 180 years. During this period the city was the scene of many disasters, the greatest being the Onin War which was begun in 1467 and lasted more than six years reducing to ashes almost the whole city. The country continued to be in turmoil until Toyotomi Hideyoshi subdued the rebellious feudal lords and reunited the country under one government. He reconstructed the city, restoring the destroyed temples, delapidated shrines, and building a permanent residence for the emperors. At his death, in 1598, Tokugawa Ieyasu succeeded and laid the foundation of the Shogunate in Yedo, now Tokyo.

Peace reigned for nearly three hundred years under the Tokugawa dynasty. But the question of foreign intercourse brought royalists to Kyoto to protect the Emperor and bring about the downfall of the Shogunate. The fierce battle fought round the imperial palace in 1864 caused the destruction of the greater part of the city by fire. In 1868 the castle of Yedo surrendered to the royal army and the present emperor ascended the throne. The imperial residence was then moved to Yedo, which was called Tokyo, meaning eastern capital. After the removal, of course, Kyoto again began to decline. But the establishment of lines of communication, the development of various industries, the beauty of the place, and the historical charm of the city, all combined to bring back much of its ancient glory and to cause it to prosper as a centre of the art industries of the empire.

Means of Communication.

Before railroad days, the communication between Osaka and Kyoto was chiefly kept up by means of the Yodo River, of which the Katsura is one of the main tributaries. Both the Katsura and the Takase are still used for transporting goods by small boats. The city is intersected by aqueducts and canals connected with the Biwa Lake Canal, which is about

seven miles long and which keeps the city in close touch with the region surrounding that great lake.

Land communication is well established with other parts of the country. Besides post and telegraph offices, branches of which are found in various parts of the city, the telephone system is well established. The electric car system of Kyoto, the first operated in Japan, carries an average of 25,000 persons daily, receiving an average of about 1,400 *yen* per day for fares. An electric car line connects the city with Fushimi to the south; and work on a new car line between Kyoto and Osaka is now nearing completion.

There are three government railway lines: the Tokaido joined by one from Sonobe and by one from Nara. There are two railroad stations in the city: one at Shichijo and the other at Nijo. The following tables will show the number of passengers passing through these stations last year:

	Departure	Arrival	Total
Shichijo	2,241,308	2,136,854	4,378,162
Nijo	332,781	349,201	681,982
Total	2,574,089	2,486,055	5,060,144

The amount of freight handled in 1908 at Shichijo was 238,816 tons, while that at Nijo was 154,260 tons.

Wealth and Expenditure.

Well lighted with electricity, and with prospect of a gas company of two million *yen* capital in the near future, and with such wide variety of thriving industries as are described later, Kyoto is a prosperous city. Her 3,436,390 *tsubo* of city lots are valued at 1,365,607.0 *yen*, while her buildings are estimated to be worth 85,909,750.0 *yen*.

The amount of savings in banks at the close of March, 1909, was 7,184,977. *yen*, while that in the savings department of the Post Office was 2,057,078. *yen*.

Her municipal annual income amounts to 1,130,255. *yen*. The taxes, both national and municipal, paid by her citizens amount to 4,918,240. *yen* annually, an average per head of 11.15 *yen*, or 59.93 *yen* per house.

The city has just completed negotiation for a loan of 17,000,000. *yen* from a French company. With this amount the city proposes to have a water system, to broaden canals, to enlarge roads and streets, and to extend the trolley lines.

Business Organizations.

The city is well equipped with business organizations. Of the 27 banks in Kyoto, with paid up capital of 76,804,386. *yen*, 8 representing paid up capital of 3,669,250. *yen* have their main offices in the city.

The amount of money orders handled by the Post Offices in Kyoto during 1908 was 6,066,753. *yen*, of which 4,133,325. *yen* represents the amount paid out. The money loaned by the pawn shops during last year was about 1,250,000. *yen*.

The Kyoto Chamber of Commerce, with Jihei Nishimura as president, Zensuke Ozawa as vice-president, and Nariyoshi Nishiike as chief secretary, is trying energetically to promote the commerce and industry of the city.

The amount of exchange in stocks during last year was 77,220 shares, showing a value of 3,105,330. *yen*. That of the rice exchange was 1,150 koku valued at 17,850. *yen*. During the last year 636,256 bills amounting to 237,292,088. *yen* were cleared at the Kyoto Clearing House.

Goverment and Public Institutions.

Opposite the Commercial Museum in Okazaki Park stands the brick building of the new public library, excellently equipped. On the other side of the Commercial Museum toward the hills is the City Zoological Garden, built in commemoration of the wedding of the Crown Prince. It is claimed by some to be better in certain respects than that in Uyeno Park, Tokyo. On the gentle slope of Higashiyama, near Daibutsu, stands the Kyoto Imperial Art Museum. This and the Mesum at Nara contain the best collections of early Japanese statuary. Some date from the 7th and 8th century when buddhistic carving was at the height of its peculiar excellence. Beautiful screens, scrolls, old swords, armour and other object artistic interest are displayed.

To aid the development of the keramic industry of the city, the Keramic Experimental Institute was established many years ago. It now stands east of Gojo Bridge. The Meteorological Observatory in the Imperial Park is doing efficient work in forecasting weather.

There are 24 hospitals in the city, including private institutions, 68 Post Offices and a number of police stations are scattered over the city. The Court Houses are in Maruta-machi and Takeya-machi. The main revenue office is in Kawabata-dori, with a branch at Muromachi-Kamichoja-machi and another at Ayanokoji-Yanaginobanba. The Government

GION FESTIVAL.

A long procession, sometimes as much as four or five miles in length, is to be seen at the Gion Festival, in which are companies of tradesmen, actors, singing girls, and coolies. The gold lacquered sacred carriage, or little shrine, is borne on the shoulders of the young peoples, followed by a band of musicians. Highly decorated heavy floats, generally drawn by oxen, add color and life to the procession.

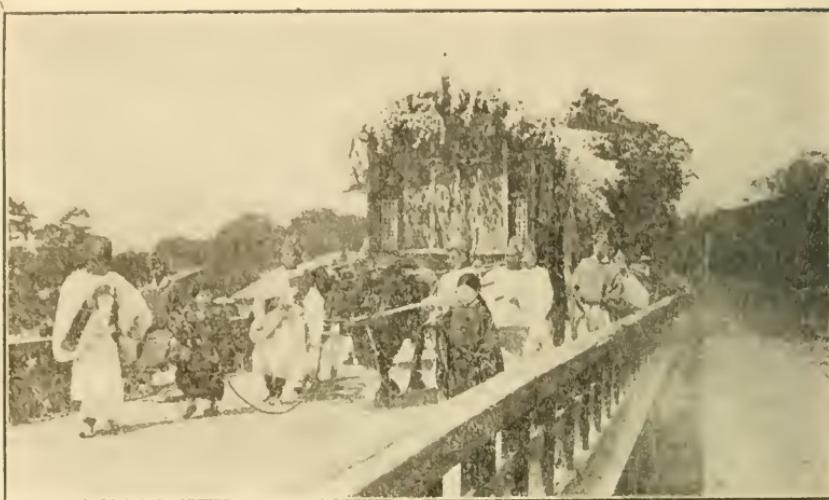




明治丙午年
正月
吉日

喜慶

吉日



FESTIVAL OF KAMO JINSHA.

This time honored royal festival, called Aoi matsuri, still takes place in May every year, and is one of the most important. It is still conducted in ancient manner, persons participating wearing antique costumes of the Fujiwara period. It is a solemn affair, but not lacking in colors as bright artificial flowers are much in evidence in decoration.



FESTIVAL OF HEIAN JINGU.

This is one of the two most important festivals of Kyoto, and it occurs in October. It is commonly known as Jidaisai. The long procession is exceedingly interesting, for different costumes of different periods in the history of Kyoto are shown by groups of men marching in the procession.

Monopoly Offices are in Yamato-oji, and the Kyoto office of the Imperial Forestry Department is in the compound of Chionin.

Prefectural and City Offices.

The City Hall of Kyoto is in Teramachi. The present officials are: Mayor, Kikujiro Saigo; Vice Mayors, Seiku Ono, Taromatsu Kato; Treasurer, Sutekichi Hoshina. The members of the City Council are Hikoemon Nishimura, Hebei Imanishi, Kumasaburo Hirai, Tamesaburo Furukawa, Yahei Shibata, Kikutaro Amenomori, Seisuke Yamamoto, Eisuke Nakamura, Yasundo Hotta.

The Prefectural Office, Fu-cho is in Yabunouchi-cho. The present officials are: Governor, Shoichi Omori; Commissioners, Akira Sakaya, Toraji Fujisaki, Koichi Takasaki.

Schools.

The following schools in Kyoto are under the direct supervision of the Department of Education of the central government: Imperial University of Kyoto, Third Higher School, Higher Technological School.

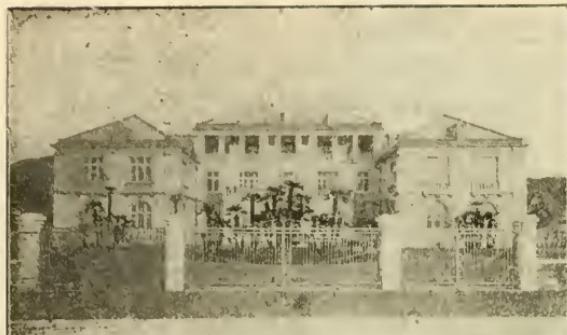
The following schools are supported by the city: School for Fine and Industrial Arts, School for Dyeing and weaving, Commercial Academy, Commercial Practice School, Girls' High Schools, School for Painting, Institute for Dumb and Blind, and 13 Kindergartens.

The following schools are maintained by the prefecture and counties: School, and 4 Schools for Agriculture and Forestry.

Two Schools for Agriculture and Forestry are maintained by towns, and there are seven Special and four Middle Schools maintained by private individuals. Aside from those already mentioned, nearly 500 common schools of primary and grammer grades are scattered over the prefecture.

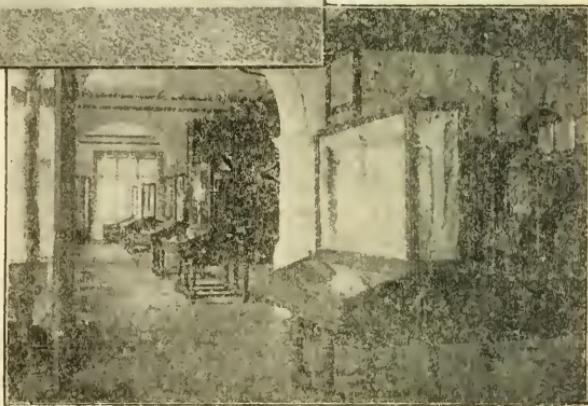
Hotels.

The city is well equipped with hotels. Being a city of temples where thousands of worshippers gather from all over the country there are numerous Japanese inns, some of which have excellent appointments. Nakamuraro at Gion on the slope of Higashiyama is semi-foreign. Tawara-ya, Hiragiya and Sawabun, all in Fuya cho have excellent accommodations. Miyako Hotel, Kyoto Hotel and Yaami Hotel are strictly in foreign style. The first mentioned is on the slope of Higashiyama overlooking the city; the second is in the heart of the city and the third is in Maruyama Park, also commanding a fine view of the city and plain, but its main building was destroyed by fire a few years ago.



Mr. K. NIWA, Director.

Kyoto
Commercial Museum.



Interior of Kyoto Commercial Museum.

KYOTO COMMERCIAL MUSEUM.

Kyoto has so been the centre of art that a general custom prevails among the upper and more extravagant classes of society to have clothes and furniture made in this city so that the fashion of the country along these lines may be said to originate here. Unfortunately these facts are not generally known to visitors, especially to our foreign guests whose number has increased perceptibly in recent years. This is mainly due to the lack of a proper medium for making the true condition known to the public. The lack has been most keenly felt of late in Kyoto where many foreign firms are trying to introduce their products.

In order to remedy this state of affairs, to promote local industry and to establish closer business relations with other parts of the world, the Kyoto Commercial Museum has been established. A resolution was passed by on Industrial Committee of the city which met in May, 1905, to the effect that a commercial museum should be established in commemoration of our great victory in the war just ended. The resolution was finally passed as a bill by the City Counsel and work on the building was began in November of the following year in Okazaki Park close to the zoological garden. The work was completed in April, 1909. The enclosure contains about 6,790 *tsubo*. The main building is three stories high, Renaissance in style, and occupies, with its auxiliary buildings, 428 *tsubo*. About 181,500 yen were spent for its construction. With the installation completed by Keisuke Niwa, director, the Museum was opened to the public on May 15, 1909, with appropriate ceremony.

Aim and Crest.

Besides promoting local industry and establishing closer business relations with other parts of the worlds, the institution has still another function as symbolized in the Museum's crest  the three petals indicating the heart of the manufacturer, the merchant, and the consumer, respectively. The union of the petals shows the harmony of these three so essential to the perfect development of business. It is one of the aims of this institution to bring manufacturers, merchants, and consumers together and keep them in harmonious union, acting as their common medium.

Exhibits.

The exhibits displayed consist mainly of articles manufactured in Kyoto, being samples or specimens of commodities that can be supplied according to need. In order to provide opportunities for our manufacturers to improve their goods by comparison with others, the Museum collects and exhibits samples of articles produced in other parts of the world. Moreover, lectures will be given from time to time for the public under the auspices of the Museum. Furthermore, horticulture as an out-door exhibit is one of the feature of the Museum. There have been laid out in Museum the grounds genuin Japanese gardens designed and made by the Landscape Gardening Society of the city. The beautiful and artistic arrangement of the trees, ponds and bridges, and the variety of landscapes introduced, will surely be a wonderful surprise to visitors.

Classification.

The Exhibits for the present are classified as follows :

I.

**CLASSIFICATION OF EXHIBITS.
TEXTILE FABRICS.**

1. Brocades, velvets, habutai, satin, figured silk, silk crape, etc.
2. Ribbons.
3. Handkerchief of silk and linen.
4. Kimonos, and other costumes, pajamas, smoking gowns, etc.
5. Tapestry and rugs.

DYEING.

1. Plain dyed cloth.
2. Dyeing in original Japanese color (Saffron, indigo, etc.)
3. Yuzen and cut velvet.

EMBROIDERIES.

1. Wall hangings' and curtains'.
2. Embroidered kimonos.
3. Cusion covers and bed spreads.
4. Piano covers and mantel pieces.
5. Table centres.

THREADS AND BRAIDS.

1. Twisted silk.
2. Cords and tassels of all sorts.
3. Gold and silver threads.
4. Threads for embroidery.
5. Strings for musical instrument.

PORCELAINS AND POTTERIES.

1. Flower vases and jars.
2. Koro (incense burners),
3. Plaque.
4. Flower pots and fern dishes.
5. Dinner and desert sets.
6. Tea and coffee sets.

LACQUER WARE.

1. Makie (gold lacquer).
2. Others varieties of lacquer ware.

FANS.

1. Silk and lace work fans.
2. Other varieties of fans.

METAL WARE AND CLOISONNE.

1. Gold, silver, bronze, and other metal work.
2. Hammered work.
3. Carved work.
4. Toro, (brass lanterns) cigarette cases and card boxes.

TOILET AND FANEY GOODS.

1. Combs and hair pins.
2. Purse and opera bags.
3. Artificial flowers.

DOLLS AND TOYS.

1. Dolls.
2. Playthings.
3. Other toys.

PROVISIONS.

1. Tea, sake, soy, cake.
2. Canned vegetables, fish and fruits.

SCIENTIFIC APPARATUS.

1. Instruments, apparatus, specimens, models, for medical and other sciences.
2. Apparatus for physical training and sports.

MISCELLANEOUS.

1. Willow and bamboo baskets.
2. Gold and silver foils.
3. Incense sticks.

HORTICULTURE.

1. Trees for gardens and parks.
2. All sorts of flowers.
3. Seeds, bulbs and roots.
4. Toro (stone lanterns) and other garden stone.
5. Models for gardening.

In order to make this institution most useful, various investigations both scientific and economic will be carried on. The application of science is of absolute necessity to the development of industry. The Museum is to encourage such work assisted by the most eminent experts available. It will furnish all sorts of useful material calculated to benefit the citizens.

Correspondence.

Furthermore, as it is in close touch with manufacturers and merchants, the Information Department of the Museum will be able and most willing to answer inquiries regarding products, merchants, and manufacturers of Kyoto; also to open correspondence with commercial bodies all over the world, with a view to introducing local products and to inform of reasonable ways and means of coming into close relationship with our business men. Foreign firms are requested to send their catalogues. If lovers of Koto products have no convenient way of purchasing, it is advisable for them to consult the Museum. If postal remittance is made, the Museum will select goods, or give introduction to proper merchants, or otherwise give all necessary assistance free of charge. Any one failing to obtain satisfactory results in business transactions with local merchants or manufacturers is advised to open direct communication with the Museum.



Garden of Kyoto Commercial Museum.

PART II.

INDUSTRIES OF KYOTO.



KIYOMIZU TEMPLE.

The buildings of Kiyomizu-dera depart from the usual style of Japanese Buddhist architecture. It is not in temple form, but a reproduction of one wing of the Emperor Kammu's palace at Nagaoka.



PHOENIX HALL OF BYODO-IN AT UJI.

This temple building is one of the oldest wooden structures in Japan. It shows, though decayed to a great extent, the style of architecture used at about the middle of the eleventh century, when the Fujiwara family was in power.

PART II.

INDUSTRIES OF KYOTO.

The Commercial and Industrial City.

Although Kyoto is generally known as a city of historical temples and old palaces, the fact must not be overlooked that she is also a centre of arts and alive with commerce and industries. Being favorably situated as a centre of distribution for the vast stretches of country to her north, equipped with railroads and the canal, this is a thriving commercial city. There are now about 125,000 men and women engaged in trade and commerce. To-day there exist nearly 200 companies or corporations with an aggregate capital of about 37 million yen.

Over 103,000 men and women are engaged in some kind of industry, producing about 36,000,000 *yen's* worth of goods annually. Although the family system still prevails, there are at present nearly 200 factories in operation, about 70 of which use motive power of one form or another, employing a daily average of about 7,200 workmen.

TEXTILE FABRICS.

History of Textile Fabrics in Japan.

According to ancient records, the art of weaving in Japan was known even in prehistoric ages. History states that the Emperor Jimmu (660-684 B.C.) the founder of the imperial dynasty, introduced the art of weaving and that at the time of the Emperor Sujin (96-31 B.C.) various kinds of fabrics were presented to the court in the form of tribute. The coming of skilled weavers from China and Corea at the time of the Emperor Ojin (291-310 A.D.) gave new impetus to the textile industry which developed greatly under the reign of the Emperor Nintoku (313-399 A.D.) when the raising of silk worms was encouraged. In recognition of the good work done by naturalized Chinese, family names were given to them by different emperors, and the privilege of monopoly in this industry through successive generations. This system was finally abolished in the reign of the emperor Kotoku (545-555) when a department of textiles was established in the imperial government. The industry made marked progress during the Nara period (657-781).

History of the Industry in Kyoto.

It was in a florishing condition when the capital was moved to Kyoto in 794. However, when the political power was wrenched from the hands of the Fujiwara family by the warriors, dishonor spread all over the country. Robbers played havoc and no tribute reached the capital from the distant parts of the country, where, as a consequence, the textile industry gradually declined. Not only in provinces but in the metropolis as well street fights were of frequent occurrence. With other industries, brocade weaving was stopped and not taken up for a time.

However, Ouchi Hiroyo, a wealthy feudal lord of Yamaguchi, in order to satisfy his extravagant desire, encouraged the weaving of costly fabrics, such as brocade. For this purpose he brought to his domain skilled artisans from Kyoto and elsewhere. When Yoshihiro, his son, moved his castle to Sakai, about eight miles south of Osaka, the centre of the weaving industry moved with it. About 180 years after the removal of the feudal seat, skilled weavers came to Sakai from China and introduced new methods in the art of weaving.

Peace being restored to the country by Hideyoshi, the people returned to their industries. On the ground that the water of Shirakumo village, where weavers were huddles together, was not suitable for the industry, Hideyoshi ordered the seat to be moved to Shinzaike village. Shortly after the removed they again moved to Nishijin village where the greatest number of weavers is now settled. Then a company of artisans were sent to Sakai. Having learned the improved method of weaving they returned to their work in Kyoto, their new acquirement enabling them to device new fabric. The industry flourished to such an extent that the importation of costly Chinese fabrics perceptably decreased.

Nothing interrupted the growth until 1835 when it was decreed that the people should refrain from the use of silken garments. This was a blow, indeed, but it opened a new possibility, for they began to turn out what is known as mixed fabrics in which a large quantity of cotton was used. This branch of industry in Kyoto suffered much when the present Emperor moved the seat of government to Tokyo at the begining of the Meiji era. Not only were the weavers deserted by the court nobles, their patrons, but the government subsidy was withdrawn.

Introduction of Jacquard System.

Baron Makimura, the Governor of Kyoto, did his utmost to save the industry from catastrophe. For this purpose, between 1869 and 1872, he loaned from the public fund necessary sums of money, amounting to 52,000 *yen*. Further more, he sent some students to France to study the art of weaving and to buy new weaving machinery. Moreover, he established in 1872 what was known as Oridono, an experiment station, where the materials were tested and a Jacquard's machine, brought from France, was operated to demonstrate its superiority over the simple hand machine then in common use. It took more than ten years to see the merit of the machine and secure an adoption of the the new method. It was not until 1886 that the Jacquard system was introduced into the work shops.

Growth of Satin.

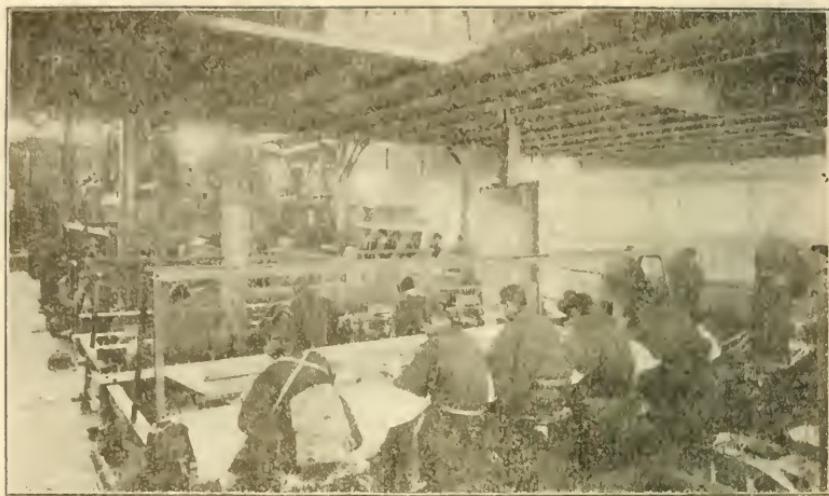
Under the untiring efforts of the governor, material progress was made in the textile industry. In 1872 imported cotton began to be used as the woof. It improved the appearance and lessened the cost of production. Especially after the introduction of the Jacquard system, many kinds of fabrics were invented. Hitherto satin had been exclusively imported from China, but an excellent fabric was now turned out in such quantities as not only to check the importation from China, but even to supply China with the Kyoto product.

Present Condition.

The Russo Japanese War was a blow to the industry at Nishijin, but the restoration of peace in 1905 and the business activity that followed revived the textile industry and pushed it to a high mark until it suffered reaction toward the middle of 1907. It is now in fair condition as shown by the figures given below. There are now no less than seven hundred kinds of fabric produced at Nishijin.

Amount of Nishijin textile produced during the past four years.

Year	Value.
1905	16,078,719 <i>yen</i> .
1906	19,365,470 "
1907	20,104,993 "
1908	22,422,607 "



WEAVING AT NISHIJIN.

Although Kyoto is no longer the Imperial residence, the Nishijin weavers continue to enjoy the favor of the Court. Among their specialties are figured silks, crepes, brocades, velvets, and tapestries.



BLEACHING ON DRY BED OF KAMOGAWA.

For dyeing and bleaching Kyoto has natural advantages. The water, especially that of Kamogawa, possesses bleaching and dyeing properties not to be found elsewhere in the country, so that whoever desires a robe of pure white or of brilliant hue seeks it in Kyoto.

VUZEN DYEING.

Yuzen is a comprehensive term, including all the delicate silk fabrics on which various designs are executed by a special process that has always been the exclusive possession of Kyoto dyers. Velvet yuzen is chiefly used for decorative purposes. Silk or crape yuzen is universally regarded in Japan as an excellent material for ladies' dresses.





Of these the last amount may be itemized as follows:

Kind of cloth	No. of houses and factories.	No. of artisans and machines employed.	Value of product.
Silk			10,708,680.
Mixed			6,534,245.
Cotton			1,922,078.
Wool and mixed	25	46	16,948.
Broad cloth by machine	1	136	58,569.
Cotton flannel	6	741	1,517,885.
Satin	6	887	1,165,276.
Ribbon	81	284	498,926.
Total	7,207	16,729	22,422,607.

Of the first group, according to report, 142, 642 *yen* worth of silk, 146,863 *yen* worth of "mixed" and 65,219 *yen* worth of cotton fabrics, (534,424 *yen* in all), were exported during the year.

DYEING.

Development.

As it has been stated elsewhere, all the industries of Kyoto began when the capital was removed thither by the Emperor Kammu. Thus the history of the dyeing industry in Kyoto began in 794. At that time the material for dyeing was taken either from vegetable or mineral matter, as had been the practice ever since the introduction of the art of dyeing from China in ancient times. It is recorded that safflower was used dyestuff. When the use of lye was discovered about 1785 safflower dyeing was greatly improved. When alizalin began to be imported, the use of safflower was practically abandoned. The founder of Kyoto decreed purple to be exclusively a royal color, allowing the common people to use only pale purple, the color obtained by dyeing *ippiki* (about 33 yards) of silk with a pound of *shikon* (*lythosperum crythrorhizon*) being taken as the standard. However, since the introduction of anilin dye-stuff from abroad in 1868, the use of *shikon* has become rare, owing to the cheapness and brilliancy of the former. But owing to ignorance in the use of the dye-stuff, inferior goods were turned out to such an extent that finally a chemical laboratory and school for dyeing was established by Kyoto prefecture. After study and many experiments, the superiority of imported dye stuffs was clearly established and the dyers were enlightened in regard to their use.

The exquisite accomplishment in dyeing known as "yuzen," so widely known in the world today, was invented by a Buddhist priest of Kyoto bearing that name. Yuzen was already in vogue at the close of the 17th century. Horikawa Shinzaburo started muslin yuzen, while Nishimura Sozaemon began velvet yuzen, better known as cut velvet.

Among others these prominent men of Kyoto have contributed much toward the development of the dyeing industry of Japan.

Present Condition.

Of hundreds of different kinds of dyeing, only a few will be mentioned in the list given below. A glance at the table which was taken from the latest annual report will show how important a position the *yuzen* dyeing occupies compared with such as *chugata*, ordinary printing, or *Kanoko*, a style of dyeing which consists in producing white spot on coloured ground. It will also convey a rough idea of the present condition of the dyeing industry of the city :

Kind of dyeing	No. of workshops	No. of apprentices	Cost of the work done
Crape yuzen	299	634	222,248.
Muslin yuzen	6	71	85,092.
Cotton lining	9	64	89,941.
Silk ,,"	19	88	186,700.
Chugata	60	96	255,155.
Calico	292	350	74,632.
Kanoko	16	40	122,708.
Others	2,429	2,462	683,106.
Total	3,070	2,970	1,709,582.

Customs among Dyers.

It may perhaps be well to add here that division of labor has been practiced in the dyeing industry of Kyoto to an unusual extent. Furthermore, practically all the dyers receive orders from drygoods commission merchants known as *shikkai*, and weavers. Independent dyers, who deal in their products, are extremely rare and are confined to a few wealthy individuals.

EMBROIDERY.

The embroiderer's craft has been zealously followed in Japan ever since three artisans hired from China in the regin of the Emperor Onin, about fifteen hundred years ago, taught the dainty art. By the time Kyoto became the centre of the craft, soon after the founding of the city, it attained great excellence. At one time a special bureau was established in the central government to encourage this craft. Under the Tokugawa regime, three distinct grades of embroiderers were found in the city of Kyoto, one furnishing articles for court nobles, another for the city people at large and the other for country folk. The demand for these goods greatly decreased after the abolition of the feudal system; and the craft suffered a marked decline.

However, a small display of embroidered goods at the Vienna Exhibition in 1874 and at the Philadelphia Exhibition three years later attracted the attention of foreigners. Japanese Embroidery found access to the foreign markets and met with approval there. This served to revive the industry. To-day the art has reached a high grade of perfection; and Kyoto still remains the centre of the intricate craft characterized as needle-painting which taxes the manual dexterity, the inexhaustible patience, and the decorative instinct of her people.

There were produced during this last year about 250,000 pieces of embroidery valued at about 400,000 yen. More than 80 per cent of this was exported.

CORD, KNITTING AND LACE WORK.

The cord, thread and knitting industry of Kyoto is as old as the oldest craft in the city. At the begining of the Takugawa era a guild was formed to regulate and oversee their production. Its supervision produced good effects on the industry. Toward the fall of the Tokungawa Shogunate, many feudal lords assembled in the capital and the demand for these articles perceptibly increased. However, at the removal of the capital to Yedo, the demand suddenly fell to one-fifth. Consequently many have closed doors and abandoned the business. However, during the last year, 237 houses were engaged in this industry with 1,232 artisans, and produced 2,108,703 yen's worth of goods, including gold and silver threads, strings for musical instruments, and cord of all description.

Lace is yet in its infancy, with a good prospect before it. The production of knitted shawls, mainly for home consumption, amounted to nearly 400,000 yen last year.

EMBROIDERERS AT WORK.

The embroidery of high grade now produced in Kyoto can justly be compared to fine painting. Many varieties of threads are used, and infinite patience involved. Some of the pieces are often the work of two or three years. Ceremonial garments, theatrical costumes, priests' robes, screens, panel pictures are some of the articles that one finds elegantly embroidered.





KERAMICS.

History of Keramics in Kyoto.

The history of Kyoto keramics is the history of individual artists rather than of special manufactures. Broadly speaking, however, there are four varieties of ware, *Raku-yaki*, *Awata-yaki*, *Iwakura-yaki*, and *Kiyomizu-yaki*.

It is recorded that green tiles were baked in a kiln at Takagamine at the time when the capital was removed to Kyoto. Earthen ware was produced at Fukakusa some 725 years ago. About 25 years later a Buddhist priest named Keisho taught the primitive art of pottery-making to tile makers, who produced wares in great abundance. However, none of them could be called real pottery. About 460 years ago, Otawa Kurazaemon discovered an old kiln at Chawanzaka and removed it to Fukakusa. His work did not show any noticeable improvement. Half a century later one Motokichi of Shibuya devoted himself to the improvement of the old method used at Fukakusa. It was just about at this time that a naturalized Corean acquired the art of making a certain kind of pottery which later found favor with Nobunaga and Hideyoshi. This was the begining of the faience known as *Raku-yaki*.

Raku-yaki is essentially a domestic faience of Japan, for, as its manufacture offers few difficulties, it is made by amateurs throughout the country. The *raku-yaki* of Kyoto is the parent of all the rest. The term *Raku* did not come into use until the close of the 16th century when Chojiro of Kyoto received from Hideyoshi a seal bearing the ideograph *raku* with which he thenceforth marked his wares. Thirteen generations of the same family carried on the work, each using the same ideograph.

The faience is thick and clumsy, having a soft, brittle and very light paste. The staple type has a black glaze showing little lustre, and in choice varieties this is curiously speckled and pitted with red. There are also found salmon, red, yellow, and white glazes. In some of the late specimens gilding was added.

At the begining of the 17th century Sammonjiya of Seto, Owari province, settled in Awataguchi and became the first manufacturer of *Awara-yaki*. This ware is the best known among the keramic products of Kyoto. However, it did not become famous until Nemura Seisuke, a potter of remarkable ability, flourished in the western capital about the middle of the 17th century. He utilized the new method of decorating with enamels over the glaze, a method that came to Kyoto from Hizen. Some of the most

POTIERS AT WORK.

A marked improvement in the potter's art was made in Japan after the *rokuro*, or potter's wheel, was introduced by a Buddhist priest named Giogi in 224 A. D. The introduction of tea ceremonies about 435 years ago proved a great stimulus to pottery making. Previous to the downfall of the feudal system in 1871, workers and designers in clay were ranked as artists and belonged to the official class.





noted of the keramists of the Awata factories who followed Minsei were Kenzan, Ebisei, Dohachi, Kinkozan, Hozan, Taizan and Bizan.

The origin of *Iwakurayaki* is somewhat obscure, its early history being confused with that of Awatayaki, from which it does not materially differ. In the term *Kiyomidzuyaki* may be included roughly all the faience of Kyoto, the three varieties above mentioned being excepted. On the slopes of Kiyomidzu-zaka and Gojo-zaka lived a number of keramists of this variety. Blue and white porcelain is now made there in abundance. Among some of the famous names of this ware may be mentioned Ebisei, Eisen, Rokubei, Shubei, Kentei and Eiraku. It should be noted that Eisen was the first to manufacture porcelain as distinguished from faience, in Kyoto. To Seifu Yohei is generally given the first place among the modern potters of Kyoto. The industry owes much of its development to the Kyoto Keramic Experimental Institute founded some twelve years ago. To-day there are about 400 kilns at work, producing nearly one million yen's worth of faience and porcelain of almost every description. About two-thirds of that amount is exported.

LACQUER.

The art of lacquer was known to ancient Japan, a record showing its existence early in the 3rd century, when the Empress Jingo conquered Corea. When the Emperor Kammu removed the capital to Kyoto, a surface decoration with either gold or bronze powder on a black ground was most extensively used in all lacquers. This was called Nashiji, as, when finished, it resembled the colour of Japanese pears. At the beginning of the 9th century inlaying of lacquer with mother of pearl was practiced by Kyoto artists.

The lacquer industry developed rapidly with the rising luxury of the court when the Fujiwara family had control of the government at Kyoto. It is recorded that nobles had even their ox chariots ornamented with gold lacquer. Ashikaga Yoshimitsu, at the end of the 14th cent., had gold leaf used in lacquer in decorating the Kinkaku, or the golden pavilion, at Kitayama. This was a marked step in advance for the art. Floral decorations on plain surfaces characterized the lacquer work of Kyoto at the beginning of the 15th century, but about the middle of that century a new departure was made, greater varieties of decorations such as landscapes being used. In addition to this they began raising the surface with lacquer, opening a new possibility to the industry. The closing years of the 17th cent. were

MAKING FANS.

Folding fans are called *ōgi* or *sensu*. The round stiff fans are termed *uchiwa*. Of various kinds, those made of paper with bamboo ribs are most common to-day. Folding fans are much used as presents. It is considered an emblem of good will and happiness, the spreading ribs representing ever-widening prosperity.





the period of greatest brilliancy for old lacquer. Specimens are to be found in the old temples of Higashiyama. Some of them show wonderful skill and infinite patience. The decoration of a single gold lacquer box was often the work of years for masters. It was in the 18th century that a mode of decoration consisting of the use of small squares of gold foil in landscapes was introduced with admirable effect.

Present Condition.

Like other industries of Kyoto, the lacquer industry declined perceptively with the removal of the capital to Tokyo. But since the opening of trade with foreign countries and the revival of art industries in Japan in general, it has begun to prosper. The best work is still to be found among the productions of Kyoto artists. Over 900,000 pieces of lacquer were made in Kyoto during the last year. Their total value is recorded to be 591,935 *yen* of which 219,525 *yen*, represents the amount exported.

FANS.

The origin of fans in Japan is not definitely known. They were first used at court and for religious ceremonies. There were times when different kinds of fans were used to denote difference of rank, those used by the common people, to whom the privilege was finally given, differing from those carried by the officials. It was customary for the court nobles to carry fans decorated with designs appropriate for the month of the year in which they were carried. It was at the close of the 12th century that a priest of Kyoto made a folding fan and presented it to the Emperor Gotoba. This seems to have been the beginning of the Kyoto folding fans. Kyoto to-day is one of the chief seats of the fan industry. They are as yet all made by hand, usually in private houses. According to the latest report, more than seven millions were made during the year, their total value being 431,698 *yen*. About twenty-five per cent. of these were exported.

The most ancient fans were made from small pieces of juniper wood. Fans made of paper with bamboo ribs are most common to-day, although those made of wood, silk and other materials are to be seen.

WORK IN METAL.

Metals in General.

From ancient times Japanese have shown wonderful ingenuity in the use of the principal metals. The introduction of Buddhism must have given

WORK IN METAL.





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a strong impetus to the development of this industry which played such an important part in the construction and decorations of temples. The high degree of skill attained by ancient masters in metal is fully attested by the images, vases, censers, and other articles of metal still preserved in the famous temples of Kyoto and Nara.

Various processes known as casting, embossing, hammering, engraving, damascening, plating, enamelling, and coloring have long been practiced by Kyoto metal workers. There are a number of silver and gold smiths in the western capital, producing mainly jewells and ornamentations. There are a great number of artists in bronze. Almost every conceivable article is made with this metal, from the tiniest artistic vase to the big temple bell, that sends its sweet tolling for miles across the plain.

Copper is used to a great extent. More than twenty thousand *yen's* worth of lampburners, sixty-three thousand *yen's* worth of smoking pipes, over one-half million *yen's* worth of copper wire was produced during the last year. Artistic articles made of iron are turned out in abundance. The exquisite workmanship of Kyoto damascene artists captivates every foreign visitor who sees the little boxes, trays, cases, and other articles covered with damascene.

Cloisonne.

Although it is claimed that the art of enameling upon metal was known and practiced in Japan in the Nara period (657-781), the enamels then produced never showed any really artistic or decorative qualities. When used in subsidiary parts of metal work, cloisonne enamel played a pleasing role even three centuries prior to the abolition of the feudal system. The art had been kept secret until Kaji Tsunekichi, of Nagoya, taught it to the artisans of different provinces in about 1840. In 1873 Momonoi Gisaburo organized a cloisonne company in the western capital, but it failed shortly after. Many a man tried to produce this ware under a systematic method, but without avail. It was the industry and preserverance of Namikawa Yasuyuki of Kyoto that won him the name of the inventor of transparent enamels and made him master of the art, to be now regarded as the great representative of what is known as the Old or Kyoto school. It may be said that there are three schools of enamellers in the country, the other two being the Nonchromatic School and the Cloisonluss School. The prominent characteristic of the decoration peculiar to that which Namikawa represent is that it depends upon elaborate technique rather than

brilliancy of color. The colors used are pure and harmonious, but generally subdued. We inevitably find a wealth of conventional arabesque, scroll, and draper, betraying endless patience.

The contribution that Dr. Wagnleitner made to cloisonne making in Japan should never be forgotten. His scientific inquiries and systematic experiments while he was in Shamitsu-Kyoku, the experimental laboratory of Kyoto, were valuable in many respects, especially in the preparation of the enamels. The over production of inferior wares and the flooding of foreign markets with them has brought about a marked decrease in the amount of export. The entire production of cloisonne in Kyoto last year did not amount to more than twenty thousand yen, which is but one-third of what it used to be some six or seven years ago.

DOLLS AND TOYS.

In 1872 Kyoto toys first found their way abroad. Nearly 200,000 yen worth of toys is produced in Kyoto annually for export. Toys for home consumption are made in very small amounts, equalling one-tenth of the entire amount produced in the country, which was 37,000 yen worth last year.

Dolls are one of the characteristic productions of the western capital. Some of the best dolls for the boys' and girls' festivals are still supplied by Kyoto. Report shows that last year they were produced to the amount of over 90,000 yen worth. About one-tenth of the amount was purchased by foreigners visiting the city.

MISCELLANEOUS PRODUCTS.

Work in Hinoki.

Little boxes, trays and the like made of this wood, artistically decorated with inlay of different kinds of wood or pieces of different grains began to be made in Kyoto at various homes some 18 years ago. Almost the entire product find its way to different countries through Kobe merchants, amounting to over 20,000 yen worth in 1907.

Oshie zaiku.

This is a work consisting of a picture made by pasting on a board pieces of thick paper wrapped with cloth of various colours. Of late screen and panel pictures of *oshie zaiku* are sent abroad, yet their total value is comparatively slight.

Playing Cards.

Since the tax was levied on them, the product has diminished to about one-eighth. 1,051,916 sets were produced in Kyoto last year, the total value amounting to 170,106 *yen*.

Drawn Work.

This is mainly for export. Most of the work is done in homes, but about a quarter of a million *yen* worth is turned out annually.

Willow Basket Work.

Formerly many worked with imported materials, but they are now beginning to be supplied with those produced at home. There is a great prospect for the industry. About 10,000 *yen* worth of these baskets is made in Kyoto annually.

Gold and Silver Foil etc.

With the introduction of Buddhism the demand for leaves and foils of such metals as gold silver, brass and tin was created. Since then it has increased to such an extent that machines are now used for manufacturing brass and tin foils. Since the invention of a machine for making tin paper in 1905, the field for its use has become much wider. Recent statistics show the following figures for annual production.

Gold foil	199,200 <i>yen</i> .
Silver „	48,880
Brass „	34,000
Tin „	334
White metal foil	798
Brass	2,520
Total	285,632

Tined Goods.

At the time of the Russo-Japanese War a great amount of beef was tinned in Kyoto. Now bamboo sprouts and mushrooms are the main articles canned, although fish, fruits and vegetables are also preserved.

Umbrellas.

What are termed in Japan foreign umbrellas were first manufactured in Kyoto in 1809. About a quarter of a million *yen* worth was turned out last year, a good percentage of it representing the production of silk umbrellas. The export for the year was about 30,000 *yen* worth.



BAMBOO FOREST IN KYOTO.

Kyoto and vicinity are noted for the excellent quality of their bamboo. Beautiful baskets are made of this material, and young bamboo sprouts are eaten as vegetables, and preserved in tins.



OHARAME, FLOWER-GIRLS.

It is interesting to watch the flower-girls in neat and gay kimono all bearing baskets of bright colored flowers on their heads; they come every morning from the outskirts of the city to sell flowers through the streets of Kyoto.

Needles.

The date of the first manufacture of needles in Kyoto is not known, but they were well known as a special product of the capital in olden times. Five years after the importation of the needle making machines in 1895, wonderful progress was made in the industry, turning out needles as excellent as those made by hand.

Paper.

Scores of varieties of Japanese paper for different purposes are produced in Kyoto. The higher grades of paper have lately began to be exported. The total amount produced in the city during the last year was about 12,000 *yen* worth, about one-fourth that of the previous year.

Copper wire and Copper sheeting.

Kyoto has been famous for their production from olden times. Marked progress was made about twenty years ago. There is a strong demand for them from China. The annual product in 1908 was nearly 600,000 *yen* worth.

Bamboo Work.

Kyoto and the vicinity are noted for the superior quality of bamboo, the best known being that of Saga, Yamashina and Kamo. Family utensils and art objects have been made of bamboo in Kyoto from an early date. Some articles found their way abroad soon after the Restoration, but it was after the war against China in 1894 that the foreign demand began to increase. About 20,000 *yen* worth of goods is manufactured every year with a strong tendency to increase.

Artificial Flowers.

It has been customery in Japan from ancient times to use artificial flowers at festivals and on ceremonial occasions. The field for their use was comparatively limited, but when the making of them began to play an important part in the education of girls at school, the demand for them as household ornaments and decoration increased perceptively. These changes took place about fourteen years ago, and a noticeable development has been made of late in the art. More than 13,000 *yen* worth of artificial flowers was exported during last year, the principal market being America.

HORTICULTURE.

Landscape gardening.

"The growth of the gardens the prosperity of Rakuyo, while their lack speaks of her decline," observed a Chinese writer in speaking of the relation that the art of gardening bore to Rakuyo, an ancient Chinese metropolis. "And Rakuyo is the best barometer registering the state of affairs in the country. Her rise means peace and happiness in the nation, while her fall indicates the decline of the country". The statement brings out the truth that gardening is the product of peaceful and luxurious life.

History of Gardening.

At first, when the Chinese style of architecture was adopted in Japan especially in palace buildings, the gardens were quite independent of the buildings. It was so when the Emperor Kammu constructed a garden called Shizenen south of his palace in Kyoto. The traces of this fact can still be seen in the garden, though it has suffered some changes. During the Fujiwara period, a style of architecture called Shindenzukuri prevailed among the upper class. It was at this time that gardens were laid out in connection with buildings. Besides ponds, bridges and other ornaments, small cottages called *Tsuridono* were introduced into the gardens.

The influence of the Zen sect of Buddhism and of tea ceremony began to tell on the gardens and buildings, especially in the Ashikaga era. It was from this time on that the garden was laid out in harmony with the buildings. This was a decided step toward the perfection of the art. Much credit is due the masters such as the priest named Muso (1276-1351), and Soami (1435-1490) who laid out the garden of Ginkakuji, still in excellent preservation, and Kobori Enshu (1579-1647) whose masterly works are still to be admired in Katsura no Rikyu, the detached palace at Katsura, Kodaiji, Daitokuji, Yuboan.

Kyoto has many gardens of note in good preservation. They show the characteristic Superiority of Japanese landscape gardening in that each is so laid out that the distant natural scenery appears a part of it, giving the effect of unlimited expanse. Though the actual size of a garden may be but a small fraction of an acre, it is so constructed as to appear to extend to the distant hills.

Garden Ornaments.

Garden ornaments, such as stone or bronze lanterns, bridges and rocks, can be used with good effect in gardens of foreign style. Some of our foreign visitors have taken home with them moss-covered stone lanterns and picturesque bridges to decorate gardens on strange soil.



GARDEN OF DAIGOJI.

This beautiful garden in the temple ground was laid out by Kobori Enshu, who left in Kyoto and vicinity many masterpieces of landscape gardening having done his work mostly in the first half of the seventeenth century.

PART III.

LIST OF EXHIBITORS TO
THE KYOTO COMMERCIAL
MUSEUM.

A Complete Directory of
Kyoto manufacturers and Merchants
of Local Products

1910.

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H. HARADA. Imadegawa-Horikawa. Fig. silks.
I. HASHIDA. Kamidachiuri-Jofukuji. Fig. silks.
R. HIGUCHI. Yokoomiyamaichi-Motohachikumi. Satins.
B. HONJO. Inokuma-Imadegawa. Fig. and satins.
G. HOSOI. Aburanokoji-Motoseiganji. Satins.
Y. HOSOMI. Horikawa-Imadegawa. Satins.
D. HOTTA. Omiya-Teranouchi. Hakata-ori.
S. ICHII. Teranouchi-Horikawa. Satins.
U. INADA. Omiya-Kamidachiuri. Black-satins.
K. INOUYE. Kamidachiuri-Shimmachi. Fig. silk and satins.
S. IWAI. Sasayacho-Omiya. Satins.
G. IYESHIMA. Itsutsiji-Sembon. Velvets.
T. KANO. Motoseiganji-Omiya. Satins.
Y. KATAOKA. Muromachi-Kamidachiuri. Satins.
K. KAWARA. Ichijo-Shichihommatsu. Satins.
K. KAWAMURA. Ichijo-Shichihommatsu. Satins.
K. KAWANABE. Teranouchi-Jofukuji. Fig. silks.
KAWASHIMA-ORIMONOJO. Nishijin. (See AD.)
S. KINO. Muromachi-Teranouchi. Fig. silks.
H. KITAGAWA. Horikawa-Imadegawa. Fig. silks.

- G. KOBAYASHI. Omniaedori-Shimodachiuri. Hakata-ori.
K. KONDO. Sasayacho-Rokkemmachi. Silks.
KYOTO ORIMONOKWAISHA. Yoshidamachi. (See AD.)
S. MATSUI. Nishihorikawa-Ichijo. Satins.
S. MATSUO. Kamidachiuri-Horikawa.
H. NAGASHIMA. Aburanokoji-Kamidachiuri. Satins.
S. NAKAGAWA. Aburanokoji-Ichijo. Satin.
K. NAKAMURA. Shimodachiuri-Jofukuji. Girdle with wild cocoons.
S. NAKANO. Motoseiganji-Jofukuji. Woolen fabrics.
T. NISHIMURA. Omiya-Imadegawa. Fig. silks.
U. NISHIMURA. Sasayacho-Omiya. (See AD.)
C. NUNOSHITA. Omiya-Imadegawa. Satin.
M. ODANI. Kogawa-Teranouchi. Fig. silk and umbrella patterns.
R. ODANI. Aburanokoji-Imadegawa. Fig. silks.
E. OGAWA. Kamidachiuri-Omiya. Fig. silk and satins.
Y. OGAWA. Omiya-Itsutsuji. Fig. silks.
R. OHASHI. Kogawa-Teranouchi. Silks.
S. OHASHI. Nishikinokoji-Karasumaru.
M. ONO. Motosewanji-Rokkemmachi. Hakata-ori.
K. SAKAI. Imakoji-Omniaedori. Omeshi.
I. SASAKI. Shichihommachi-Imakoji. Hakata and other fabrics.
K. SENNO. Sasayacho-Sembon. Satins.
T. SHIMAMOTO. Inokuma-Ichijo. Satins.
M. SHIMIDZU. Imadegawa-Jofukuji. Fig. silks.
S. SUGIO. Kamidachinri-Horikawa. Satins.
S. TABATA. Kitainokuma-Imadegawa. Fig. silks.
T. TAKAYANAGI. Shimmachi-Kamidachiuri. Satins.
U. TOMITA. Teranouchi-Omiya. Fig. silk and Umbrella patterns.
E. TORII. Omiya-Itsutsuji. Fig. silks.
H. WATANABE. Inokuma-Imadegawa. Fig. silks.
K. YAMADA. Chiekoin-Teranouchi. Fig. silks.
(elder)

K. YAMADA. Chiekoin-Teranouchi. Fig. silks.
(younger)

K. YAMAGUCHI. Imadegawa-Omiya. Satins.

(b) Broker.

D. ARAKAWA. Motoseiganji-Omiya. Satins.

W. FUNAKOSHI. Sakaimachi-Sanjo. (See AD.)

G. HASHINAKA. Sanjo-Muromachi. Fig. silk, Habutae.

K. HAYASHI. Karasumaru-Rokkaku. Flg. silk (for sash).

T. HIGASHIMURA. Koromonotana-Shimodachiuri. Fig. silk (for sash).

B. ICHIDA. Sakaimachi-Oike. Fig. silk (for sash).

H. ITO. Muromachi-Oike. Shawl.

C. KANEDA. Horikawa-Kamidachiuri. Fig. silk (for sash).

I. KITAGAWA. Takoyakushi-Higashinotoin. Omeshi for dressing.

S. KURODA. Samegai-Takatsuji. Omeshi for dressing.

MATSUI KYOTO BRANCH. Higashinotoin-Oike. Fig. silk (for sash).

S. MIYAKE. Rokkaku-Higashinotoin. Fig. silk (for sash).

G. MIYAMOTO. Matsuwaro-Karasumaru. Brocades (Fig. silk).

S. NAGANO. Takakura-Sanjo. Omeshi Obi.

H. NAKAMURA. Higashinotoin-Rokkaku. Obi.

R. NAKAZAWA. Gojo-Tominokoji. Obi.

J. NISHIMURA. Sanjo-Muromachi. "Tsuzure" Brocades.

K. NISHIMURA. Sanjo-Muromachi. Fig. Habutae, Brocades.

B. OKA. Kawaramachi-Takoyakushi. Omeshi.

H. SHIMIDZU. Muromachi-Nijo. Brocades.

K. SHIMOMURA. Omiya-Motoseiganji.

H. TATSUMURA. Karasumaru-Sanjo. (See AD.)

S. TSUJIKAWA. Imadegawa-Chiekoin. Brocades (for sash).

R. UYEDA. Akedzumon-Matsuwaro. Brocades, Fig. silk.

K. WAKABAYASHI. Muromachi-Sanjo. Omeshi.

N. YASHIRO. Muromachi-Nijo. Omeshi.

S. YASHIRO. Muromachi-Nijo. Brocades (for sash).

F. YOSHIKAWA. Gojo-Yanaginobanba. Brocades "Hakata."
J. YUASA. Muromachi-Rokkaku. Brocades.

(c) Hamachirimen dealer (Finished from Nagahama silk crepe).

Y. GOTO. Karasumaru-Sanjo. Blue scowring.
U. KANAZAWA. Karasumaru-Sanjo. ,
H. KITAMURA. Rokkaku-Sakaimachi. ,
G. SHIBATA. Sanjo-Sakaimachi. ,
Z. YASUHARA. Muromachi-Anegakoji. Blue and white.
ZENSUKE YASUHARA. Karasumaru-Sanjo. Blue S.

(d) Kyoto Chirimen (Finished from Tango and Gifu silk crepe).

Y. IKEGAKI. Shimmachi-Sanjo.
INAGAKI & Co. Muromachi-Anegakoji. (See AD.)
G. KITAOKA. Tominokoji-Nishiki.
G. MORINO. Muromachi-Sanjo. Tango silk crape.
S. NISHIBORI. KarasuMaru-Shijo. Silk crape with gass yarn.
S. NOBASHI. Ryogaemaci-Sanjo. Habutae, Omeshi, Gauze.
TAKATA & Co. Muromachi-Sanjo. (See AD.)
T. TOMITA. Muromachi-Sanjo. Tango S. C.
Y. TOMITA. Muromachi-Nishikinokoji. Yoro-ori and Tatsumami-ori.
Y. YAMAMOTO. Muromachi-Takoyakushi. Gurdle.
S. YASUDA. Teramachi-Matsuwarra. Pongee.

(e) Retail Store.

DAIMARU GOFUKUTEN (S. Shimomura). Matsuvara-Gokomachi.
DAIMARUICHI GOFUKUTEN (I. Kumagai). Shijo-Otabicho (See AD.)
S. HATANO. Omiya-Teramachi. Silk crape.
K. HONDA. Shichijo-Horikawa. Brocades Obi.

INOUE DAIMARU GOFUKUTEN (H. Inouye). Shimomachi-Gojo
Brocades Obi Silk crepe of Yuzen.

KEIHA SHOKWAI. Karasumaru-Shijo. Silk crape, chiffon, kashine.

U. NISHIDA. Teramachi-Nijo. Purple colour Hakama (Serge).

T. NISHIGAKI. Sanjo-Horikawa. Silk crape of Yuzen, Omeshi.

SHIMOMURA GOMEIKWAISHA (Y. Higuchi). Karasumaru-Shijo
Silk crepe Omeshi.

SOGO GOFUKUTEN (J. Sogo). Shijo-Karasumaru. Yuzen dyeing
and Brocades.

TAKASHIMAYA & Co. Karasumaru-Takatsuji. (See AD.)

(f) **Cotton Dealer.**

H. FUJISE. Takakura-Rokkaku. Cotton Flannels.

FUJIWARA SHOSHA. Karasumaru-Gojo. Calico printing, linning.

I. HOSOTSUJI. Sanjo-Higashinotoin. Zinning, Japanese Handkerchief.

IBUKI GOMEI KWAISHA. Karasumaru-Ayanokoji. Lining Yuzen
Calico.

K. INOUYE. Karasumaru-Shijo. Lining.

U. INOUYE. Karasumaru-Gojo. Lining, calico printing.

J. IWATA. Kawabata-Nijo. Japanese Handkerchief.

Y. KAKIMOTO. Fuyacho-Shijo. Lining and calico printing.

Y. KOYAMA. Tominokoji-Nishiki. Lining, Yuzen calico.

Y. MATSUI. Karasumaru-Sanjo. Calico printing.

K. MATSUZAKA. Tominokoji-Gojo. Lining.

M. NAITO. Muromachi-Nishiki. Fabrics of gass yarn.

V. NAKATA. Takakura-Rokkaku.

Y. SANNAKANISHI. Kokkaku-Higashinotoin. Lining, calico printing.

J. SHIRAI. Gojo-Yanaginobamba. Japanese Handkerchief.

K. TAKEHANA. Akedzumon-Matsumura. Lining of silk and cotton
mixed.

S. TAKEMURA. Takakura-Rokkaku. Lining and Calico P.

C. TSUJI. Suwanocho-Gojo. Cotton goods in all kinds.

- M. YASUI. Rokkaku-Tominokoji. Kasuri (Minute Patterns).
YASUMORI SHOTEN. Akedzumon-Matsuvara. Lining, C. printing
and J. Handkerchief.
Y. YOKOYAMA. Karasumaru-Matsuvara. Muslin Yuzen.

(g) **Sanshokwai.**

Association of Dealers in various Kinds of Fabrics specially Kanto Production (Eastern locality fabrics).

- K. BESSHO. Shijo-Takakura. Pongee, Calico P.
B. FUKAO. Higashinotoin-Ayanokoji. S. crape and habutae.
K. HASEGAWA. Shijokobashi-Nishiiru.
J. ITO. Tominokoji-Sanjo. Silk crape, and other fabrics.
Z. KANEMASA. Tominokoji-Rokkaku. Hakata-ori (for sash).
K. KAWASAKI. Muromachi-Shijo. Sash and under cloth.
K. KITAMURA. Shijo-Tominokoji. Gardles.
I. KOBAYASHI Nishihorikawa-Demidzu. Omeshi and Hakata.
S. KONISHI. Higashinotoin-Shijo. Fabric of gas yarn.
H. MAKINO. Sanjo-Inokuma. Hakata and Gauze sash.
I. MASAKI. Takakura-Oike. Habutae and Satin sash.
K. MURATA. Higashinotoin-Shijo. Calico printing.
K. NAKAGAWA. Sakaimachi-Oike.
I. NAKAMURA. Nishinotoin-Ayanokoji. Gardles and Tussah silk of minute patterns.
M. NARUSE. Gojo-Muromachi. Hakata (for Japanese "Hakama.")
S. OKADA. Shijokobashi. Cotton crape.
C. OKAMURA. Takakura-Muromachi. Imitated cotton "Tsuzure" gardle silk crape.
Y. SHIMIDZU. Karasumaru-Bukkoji. Lining, and Yuzen dyeing.
M. TAKAYAMA. Sanjo-Karasumaru. Omeshi.
S. TAKENAKA. Shijo-Takakura. Calico printing.
C. TAKENOUCHI. Horikawa-Bukkoji. Yuzen dyed sash.
Y. YAMAKAWA. Rokkaku-Muromachi. Parasol patterns.

H. YOMO. Muromachi-Matsuwarra. Omeshi.

T. YANO. Takeyamachi-Shimmachi. Silk crape for gardles.

(h) Japanese original Costume Dealer.

I. ARAKI. Sanjo-Karasumaru. Decoration of shinto shrine..

G. MIKAMI. Muromachi-Oike. (See AD.)

DYEING.

(a) Dyers.

S. FUKUI. Samegai-Takatsuji. Yuzen sash.

T. HIROGUCHI. Sanjo-Kamanza. Samples of various colours.

K. ICHIDA. Kogawa-Demidzu. Various dyeings.

S. ISHII. Shijo-Horikawa. Lining of cotton.

C. KAKUDANI. Shizenin-Sanjo. Minute patterns.

T. KAJIURA. Nishinotoin-Takoyakushi. Black dyeing.

K. KANAMORI. Inokuma-Takatsuji. Cloth for water proof.

J. KATSURA. Nishinotoin-Takoyakushi. Black dyeing.

K. KIMURA. Shimmachi-Ayanokoji. Black dyeing on silk crape.

S. KIMURA. Higashinotoin-Rokkaku. Yuzen crape.

KYOSOME SEISEI GOSHI KWAISHA. Ichijo-Aburanokoji. Press work patterns and satin dyeing.

T. MORI. Rokkaku-Nishinotoin. Scarlet colour.

K. MORII. Bukkoji-Nishinotoin. Table cover (alive).

T. MORITA. Nishinotoin-Nijo.

M. NAGAI. Nishiki-Kogawa. Light coloured crape.

S. NAGAI. Aburanokoji-Shijo. Silk crape dyeing.

M. NIINO. Shimmachi-Nijo. Silk dyeing.

S. NISHIURA. Iwagami-Rokkaku. Habutae Yuzen.

U. OKAJIMA. Shimmachi-Nijo. Yuzen.

Y. SAKANO. Inokuma-Rokkaku.

Y. SANO. Muromachi-Bukkoji. Yuzen silk crape.

H. SHIMA. Yanaginobamba-Sanjo.

T. SHIMIDZU. Sanjo-Senbon. Lining.

- SHIMOMURA SOME-KOJO. Karasumaru-Kamichojamachi. Scarlet dyeing.
- Y. TAKAGI. Higashihorikawa-Takeyamachi. Minute patterns.
- K. TAKASHIMA, Karasumaru-Ebisugawa. Silk crape yuzen.
- S. TANAKA. Iwagami-Ayanokoji.
- Y. TANAKA. Shijo-Yamatooji.
- S. UMEDA. Aburanokoji-Takeyamachi. Minute patterns.
- N. UMEHARA. Ainomachi-Takeyamachi. Gauze (Grey dyeing).
- J. YAGI. Aburanokoji-Rokkaku. Habutae and S. crape Yuzen.
- T. YOSHIDA. Shijo-Aburanokoji. Calico printing.
- H. YOSHIMOTO. Butsuguyacho-Matsuwarra.
- S. YOSHIOKA. Aburanokoji-Rokkaku. Habutae Yuzen.

(b) **Brokers.**

- S. ATSUMI. Muromachi-Shijo. Yuzen and minute patterns.
- SHISUKE ATSUMI. Muromachi-Shijo. Yuzen and minute patterns.
- T. BABA. Inokuma-Sanjo. Minute patterns.
- J. HADA. Muromachi-Shijo. Yuzen silk crape.
- K. ISHII. Muromachi-Oike. Yuzen silk crape.
- T. ISHIZAKI. Shimmachi-Shijo.
- K. ITO. Iwagami-Oike.
- S. KAWAI. Shimmachi-Nishiki.
- T. KAWASHIMA. Rokkaku-Muromachi. Dyeing picture.
- T. KIYAMA. Higashinotoin-Nijo. Yuzen.
- Y. MATSUMI. Ayanokoji-Muromachi. Long under cloth of Ja. lady.
- H. NAKANISHI. Shimmachi-Imadegawa. S. crape.
- G. NAKAO. Higashinotoin-Nijo.
- I. OKAO. Shinkamanza-Shijo. S. crape of Yuzen and Kanoko.
- D. SAITO. Kawaramachi-Shijo. S. crape Yuzen (light).
- K. SHIONO. Aburanokoji-Shijo.
- T. TAMAKI. Ayanokoji-Shimmachi. Habutae Yuzen.

T. TOKUDA. Anegakoji-Karasumaru. Shioze dyeing.

K. UNO. Karasumaru-Shijo. Fukusa.

S. USUI. Aburanokoji-Takoyakushi. Habutae Picture.

Brokers.

ANDO GOMEI KWAISHA. Karasumaru-Bukkoji. Silk crape Yuzen

FUJIKAWA SHOTEN. Muromachi-Sanjo. Lining, and other various
colourings.

I. HIROOKA. Muromacci-Gojo. (See Ad.)

Y. ICHIIWA. Higashinotoin-Sanjo. S. Crape and Muslin Yuzen.

S. INOUYE. Muromachi-Takoyakushi.

H. MATSUZAKA. Shimmachi-Matsuvara. (See Ad.)

DENBEI MIYAI. Aburanokoji-Shijo. S. Crape Yuzen.

D. MIYAI. Aburanokoji-Nishiki. Fukusa and other Yuzen.

J. MURATA. Shimmachi-Shijo. Habutae of Black dyeing.

NAITO GOMEI KWAISHA. Matsuvara-Higashinotoin. Yuzen.

C. NISHIKAWA. Karasumaru-Rokkaku. Silk crape for dressing.

J. NISHIMURA. Sanjo-Muromachi. Yuzen dyeing in variety.

Y. NOGUCHI. Aburanokoji-Shijo. Habutae and S. Crape Yuzen.

S. OKAMATSU. Takoyakushi-Karasumaru. Kanoko dyeing.

S. OKAMOTO. Karasumaru-Gojo. Yuzen.

H. OTA. Gokomachi-Oike.

Z. SHIMAMURA. Akezumon-Matsuvara. (See Ad.)

U. TANIKAGA. Muromachi-Bukkoji. Yuzen.

K. TOMITA. Karasumaru-Nishiki. Yuzen.

T. TSUDA. Matsuvara-Higashinotoin. Dyeing Habutae.

K. TSUKAMOTO. Karasumaru-Bukkoji. Habutae of Black dyeing.

C. UMEHARA. Ayanokoji-Aburanokoji. Yuzen.

M. YASUDA. Muromachi-Rokkaku. Yuzen.

S. YOSHII. Karasumaru-Rokkaku. (See Ad.)

(c) Dealer in Kanokoshibori Dyeing goods.

- K. ARAKAWA. Takakura-Gojo. Gardles and Fukusa.
S. KAWAMOTO. Higashinotoin-Rokkaku. Lady's under cloth.
S. NISHIO. Koromonotana-Sanjo. Crafe for dressing.
S. URATA. Shinkyogoku-Nishitenjimmaye. Sash.

(3) EMBROIDERIES.

(a) General Embroideries.

- FUJI & Co. Karasumaru-Shijo. (See AD.)
Y. HAMAKAZE. Teramachi-Takatsuji. Kimono and screens.
Y. HASHIMOTO. Yanaginobamba-Oike. Tablet, Kimono, wall hang-
ing.
S. HIDA. Karasumaru-Takatsuji. (See Ad.)
S. NISHIMURA. Sanjo-Karasumaru. (See Ad.)
M. SUGIMOTO. Sanjo-Tominokoji. Kimono, Tablet, Mandarine coat.
R. TANAKA. Karasumaru-Shichijo (See Ad.)

**(b) Hanyeri (Neck cloth for Japanese lady
of Embroidery, Kanoko, Yuzen dyeing).**

- Y. AIGA. Shijo-Higashinotoin.
M. ARAKAWA. Anegakoji-Karasumaru.
G. HOSODA. Tominokoji-Oike.
S. INOUYE. Karasumaru-Ayanokoji.
T. IYAMA. Muromachi-Bukkoji.
T. IZUMI. Muromachi-Manjuji.
K. KAMEI. Shijo Otabicho.
J. KAMIYA. Higashinotoin-Shijo.
Y. KAWASHIMA. Muromachi Shijo.
S. KIYOTA. Shinkyogoku-Nishiki.
S. MATSUI. Muromachi-Nishiki.
G. MITAMOTO. Matsuvara-Akedzu.
G. MURAKAMI. Karasumaru-Ebisugawa.
K. OHASHI. Takoyakushi-Tominokoji.

OKABE GOMEI KWAISHA. Bukkoji-Karasumaru.

B. OKUMURA. Nijo Shimmachi.

S. TAKAI. Shinkyogoku Shijo.

U. TANAKA. Gojo-Akedzu.

T. UMEGAKI. Ryogaimachi Oike.

K. URATA. Shinkyogoku Shijo.

(4) Threads and braids.

Y. AOKI. Omiya-Demidzu. Baides for Haori.

K. DAINICHI. Aburanokoji-Shimochojamachi. Threads.

K. ENDO. Matsuwarat-Takakure. Braids for Haori.

H. FUJII. Chiekoin-Nakasaji. Threads of Spun silk Yarn.

R. FUJIWARA. Nakadachiuri-Omiya. Cotton Yarn.

S. FUJIWARA. Ichijo Chiekoin. Cotton Yarn.

K. HABUCHI. Koromonotana Sanjo. Braids for Haori.

M. HIRAO. Motoseiganji-Horikawa. Tussah silk, embroidery silk.

T. ICHIKAWA. Omiya-Demidzu. Braids for packing.

K. INABA. Aburanokoji Ichijo. Braids for Haori.

S. IRIYAMA. Fuyacho-Gojo. Fishing string.

U. ISHIDA. Aburanokoji-Demidzu. Decorative Braids.

T. IWATA. Gojo-Ainomachi. Braids for Haori.

G. KATAYAMA. Gojo Yanaginobamba. Belt of wrestlers.

H. KAWASAKI. Shijo-Kobashi. Braids for Haori and tassels.

S. KOJIMA. Shijo Yanaginobamba. Threads for packing.

H. MATSUZAKA. Gojo-Higashinotoin. Silk stocking.

MINSHIDOMEKWAII. (Association of Musical String). Kamanza-Sawaragicho. Musical string for Japanese original and Angling.

T. MIDZUSHIMA. Higurashi Shimodachiuri. Braids for Haori.

T. MURAKAMI. Ichijo Senbon. Silk yarn and artificial silk.

MURASE SHOTEN. Yoshiyamachi. Braids for Packing.

M. NISHIDA. Gojo Karasumaru. Braids for Haori.

- S. OSAGAMI. Kamanza-Sanjo. Embroidery and sewing Threads.
I. OZEKI. Omiya-Demidzu. Braids for Haori and Threads.
I. SADA. Ichijo Omiya. Sewing Threads.
T. SAITO. Karasumaru Gojo. Braids for Haori.
Y. SAITO. Omiya-Teranouchi. Braids for hanao (for Japanese wooden crog.)
M. SAWAMURA. Matsuware-Karasumaru. Cotton yarn for sewing.
I. SHIROKI. Yanaginobamba-Shijo. Cotton yarn for sewing.
K. TANAKA. Karasumaru-Matsuvara. Musical string.
TEIKOKU SEISHII KABUSHIKI KWAISHA. Furukawacho-Sanjo
(The Thread Mang. Co.) Thread for sewing.
S. TERAMURA. Kawaramachi-Shijo. Threads for machine, packing
and sewing.
B. WADA. Sanjo-Sakaimachi. Braids for Haori.
J. YAMADA. Kuromon-Nakadachiuri. Braids for Haori.
S. YAMAMOTO. Gokomachi-Bukkoji. Braids for Haori.
H. YAMAMOTO. Sawaragicho-Inokuma. Braids for Haori.
C. YAMASHITA. Ayanokoji-Higashinotoin. Fukusa tassels.

(5) POTTERY AND PORCELAIN.

- K. ASAI. Matsuvara-Kiyomidzu. Bottles, cups, tea sets.
S. FUKUDA. Gojozaka. Spinning instruments.
R. HIROOKA. Gojozaka. Flower vases, bowel, coffee sets.
D. IRIE. Gojozaka. Chemical instruments.
T. ITO. Sanjo Shirakawabashi. (See Ad.)
S. JIMURA. Gojozaka. Flower vases, pitcher, Bowel.
H. KAKIMOTO. Imakumanocho. Tiles.
S. KAWAMURA. Sanjoshirakawabashi. Tablets, bowels, tea sets.
E. KIMURA. Kenninjimachi-Gojo.
S. KINKOZAN. Awata. (See AD.)
M. KONDO. Gojozaka. Koro, flower vases.
N. KOYAMA. Sanjo-Shirakawabashi. Cake bowls, cup, handles.

- A. KOZAN. Gojozaka. Chemical Instruments.
KYOTO TOJIKI KWAISHA. Sanjoshirakawabashi. (See Ad.)
B. MATANO. Sanjo-Awata. Flower vases
C. MIURA. Gojozaka. Flower vases, Koros etc.
K. MURAGISHI. Gojozaka. Toys.
S. NAKAGAWA. Gojozaka. Tea sets, ornaments.
B. OGAWA. Gojozaka. Bowels, plates etc.
H. OGAWA. Sanjoshirykawabashi. Hot water cups, tea sets.
S. OKUMURA. Gojozaka. Flower voses.
S. SAKAMI. Gojozaka. Blozier, tea sets.
T. SAKAMURA. Matsuwa ra-Yamatooji. Flower vases etc.
Y. SEIFU. Cojozaka. Flower vases, Koro.
T. SHIBATA. Umamachi. Tea sets, cup, bottle.
R. SHIMIDZU. Gojozaka. Flower vase, tea sets, koro.
SHOFU TOKI GOSHI KWAISHA. Hommachi-Ninohashi. (See Ad.)
D. TAKAHASHI. Gojozaka. Flower vase bowl.
K. TAKAHASHI. Kenninji-Gojo. Koro, flower vase.
U. TAMURA. Umamachi. Plate, bowel.
K. UNO. Gojozaka. Ornaments flower vase.
N. UNO. Gojobashi-Higashi. Flower vase.
J. YOKOI. Sanjo Shirakawabashi. Flower vase cake bowl.
K. YOSHIOKA. Daibutsu-Kitamonzen. Flower vase tea sets.
T. YOSHIOKA. Teramachi-Gojo. Flower vase.

(6) LACQUER WARE.

- G. ARAKAWA. Shirakawa-Sanjo. Trays.
W. INAGAKI. Teramachi-Sanjo. (See Ad.)
G. IWAMURA. Takakura-Oshikoji. Tea bowl, cake box, Tray.
U. KAKENO. Takatsuji-Takakura. Cases.
G. KAWAKAMI. Takatsuji-Yanaginobamba. Shelves, boxes.
Y. KAWASHIMA. Ryogaemachi-Marutamachi. Box and Case.
II. KIMURA. Sawaragicho-Horikawa. Box.

- S. KURODA. Oshikoji-Tominokoji. Sets for tea ceremony.
J. MIKAMI. Takatsuji-Yanaginobamba. Shelf, case, box, incense box.
K. MIKAMI. Takatsuji-Yanaginobamba. Same.
T. NISHIDA. Kawaramachi-Shijo. Box and bowel.
M. NISHIKAWA. Higashinotoin-Anegakoji. Frame.
H. NISHIMURA. Teramachi-Ayanokoji. (See Ad.)
H. OKAMOTO. Teramachi-Takatsuji. Tea bowl (Natsume.)
Y. OKAMURA. Ebisugawa-Ainomachi. Tray, bowl.
G. OKANO. Shimoteramachi-Gojo. Dress hanging.
T. ONISHI. Sanjo Ohashi. Tray, bowl.
G. OTOMO. Takatsuji-Takakura. Stick stand.
S. TAKANO. Karasumaru-Sanjo. Box.
T. TANAKA. Oimaeidori-Imadegawa. (See Ad.)
Y. TANAKA. Shijo-Yanaginobamba. Brazier, Bowl.
Y. TOJIMA. Horikawa-Sawaragicho. Box and Bowl with Gold Lac.
K. TSUCHIYAMA. Karasumaru-Takeyamachi. (See Ad.)
T. TSUTSUMI. Higashinotoin-Matsuvara. Tray, Bowl.
R. YAMAMOTO. Muromachi-Imadegawa. Gold Lac.
K. YAMASHITA. Gokomachi-Matsuvara. Tray and Bowl.

(8) TOILETS AND FANCY GOODS.

- K. FUJII. Shinkyogoku. Ribbons.
M. FUJIMOTO. Shijo-Yanaginobamba. White powders.
K. FUJIWARA. Rokkaku-Takakura. Perfume oil.
M. FUKUOKA. Oike-Muromachi. Perfume oil.
T. FURUTA. Teramachi-Shijo. Soap.
G. HIRAI. Nijo-Takakura. Soap.
G. IMANISHI. Gojo Yanaginobamba. Ribbons and other hair ornaments.
S. IMANISHI. Shijo-Teramachi. Hair ornaments.
S. IMOSE. Shijo-Kawaramachi. Soap and essence.
T. ISHIKAWA. Kamidachiuri-Omiya. Washing powder.

- S. IWANAGA. Shijo-Kobashi. Tabacco bag.
G. KIMURA. Matsuvara-Takakura. Oils for hair dressing.
I. KITAMURA. Iwagami-Takoyakushi. Perfume oil.
Y. KUWANA. Matsuvara-Tominokoji. Oils for hair dressing.
H. MATSUMOTO. Shijo-Kawaramachi. Combs.
K. MIKAMI. Kenninjimachi-Shijo. Combs.
T. MIKAMI. Takatsuji-Sakaimachi. Perfume oil.
S. NAGAOKA. Teramachi-Matsuvara. White powder.
T. NAKAGAWA. Matsuvara-Nishinotoin. Perfume oil.
Y. NAKAMURA. Fuyacho-Shijo. White powder and perfume oil.
S. NISHIDA. Gokomachi-Sanjo. Rouge.
R. OKANO. Teramachi-Nijo. Smoking pipe and bags.
S. SASAKAWA. Fuyacho-Shijo. Purse.
M. SHIMIDZU. Tominokoji-Takatsuji. Essensc.
S. TAKAHASHI. Teramachi-Matsuvara. Bags.
M. TANEDA. Gojo-Yanaginobamba. Ribbons.
K. TANIKAWA. Gojo-Higashinotoin. Needles.
R. UYENO. Gojo-Yanaginobamba. Combs.
H. YAGI. Sanjo-Shimmichi. Perfume oil.
Y. YUASA. Matsuvara-Tominokoji. Combs.

(9) DOLLS AND TOYS

- K. HASHIMOTO. Shijo Gokomachi. Dolls for Match ceremony.
E. HIRAYAMA. Shimabara-Deguchi. Toys for export.
Y. ITOGI. Teramachi-Nijo. Dolls for artificial flowers.
K. KOBAYASHI. Shimmichi-Donguri. Toys for export.
M. MOCHIDZUKI. Nishinotoin-Uonotana. Toys for export.
S. MORI. Tominokoji Shijo. Dolls for May ceremony.
S. NAKAYAMA. Dotemachi-Shomen. Dolls.
NAMIKAWA DOLLS SHOP. Shijo Otabicho. Dolls.
H. OKI. Shijo Sakaemachi. Dolls.
K. SHIMIDZU. Tominokiji Shijo. Toys for export.

S. TAKAGI. Teramachi Nijo. Toys for export and domestic.
G. TAMURA. Teramachi Nijo. Dolls.

FANS.

For export.

Y. HAMAKAZE. Teramachi-Takatsuji. Emproidered.
K. HIRANO. Tominokoji-Gojo.
K. ISHIDZUMI. Yanaginobamba-Bukkoji.
T. KITAMURA. Teramachi Gojo. (See Ad.)
H. KOBAYASHI. Sakaimachi-Matsuvara. (See Ad.)
GOMEIKWAISHA KYORITSUGUMI. Ainomachi-Gojo. (See Ad.)
U. MURAKAMI. Kagiyamachi-Karasumaru. (See Ad.)
B. SAKATA. Gojo Sakaimachi. (See Ad.)
Y. TAKAGI. Ainomachi-Gojo. (See Ad.)
G. TAKEHISA. Sanjo-Kobashi.
K. UYEDA. Bukkoji-Muromachi. (See Ad.)

For domestic use.

C. AIBA. Yanaginobamba Rokkaku. Silk and paper.
F. FUJITA. Rokkaku-Tominokoji. Paper for Ceremony.
Y. HICHIKI. Higashinotoin-Ayanokoji. Paper for Ceremony.
MIEIDO JIAMI. Teramachi-Gojo.
I. NAKAJIMA. Tominokoji-Matsuvara. Silk and paper.
K. NAMBU. Matsuvara-Sakaimachi. Paper.
S. OHASHI. Teramachi-Takatsuji. Silk and paper.
T. OOI. Teramachi-Takatsuji.
R. TAKAHASHI. Teramachi-Gojo.
T. TAKUDA. Gojo-Higashinotoin.
J. YAMANAKA. Karasumaru Gojo. Dancing fan.
K. YAMAOKA. Gojo-Shimmachi. Ceremonial use.

(11) METAL WARE.

(a) Metal work in general.

- S. AMENOMIYA. Takatsuji-Sakaimachi. Tea pot, Flower vases.
G. FUTAMATA. Rokkaku-Fuyacho. Tea pot.
K. HARUI. Shijo-Yanaginobamba. Hinge and hat peg.
Y. HIRAI. Manjuji-Takakura. Flower vase.
K. HIRANO. Teramachi-Anegakoji. Bronze ware in art.
M. IIDA. Hiroinichi-Matsuvara. Flower vase Cigarette case.
W. IMAI. Manjuji-Takakura. Fern dishes.
K. INOUYE. Awatamonzen-Sanjo. Flower vase.
N. ITO. Matsuvara Muromachi.
E. JOMI. Teramachi-Shijo. Flower vase.
G. KANAYA. Oshikoji-Tominokoji. Flower vase.
I. KANAZAWA. Ebisugawa-Higashinotoin. Sake bottle.
C. KOYAMA. Shijo-Higashinotoin. Scissor.
K. KURODA. Teramachi-Shijo. Flower vase, Koro.
U. MITANI. Matsuvara Tominokoji. Lamp burner.
Y. MIZOGUCHI. Tominokoji Shijo. Flower vase teapot.
MURAKAMI GOMEI KWAISHA. Tominokoji-Gojo.
J. MURATA. Higashinotoin Matsuvara. Pin and screw.
S. NAGAMATSU. Teramachi-Nishiki. Metal wares for export.
J. NAGASAKA. Manjuji-Takakura. Ornaments.
T. NAKANO. Higashinotoin-Matsuvara. Hikite (Catch.)
M. NISHIMOTO. Teramachi Matsuvara. Ornaments.
T. NISHIYAMA. Gokomachi-Nijo. Pots, Flower vases.
N. NOGAWA. Shijo Otabicho. Flower vase, ornament.
J. OHASHI. Takatsuji-Fuyacho. Hikite (Catch.)
Y. OKUBO. Fuyacho Ebisugawa. Flower vase and card tray.
C. OKUMURA. Ayanokoji-Takakura. Pot.
Y. OKUMURA. Shijo Takakura. Brazier, Flower vase.
I. TAKAGI. Sanjo Shiminachi. Tea pots, Flower vase.

- K. TAKAKURA. Manjuji-Yanaginobamba.
U. TERAZAWA. Manjuji-Yanaginobamba. Ornaments & koro.
Y. TSUTSUMI. Teramachi-Bukkoji. Tea Pot.
T. UMEDA. Gokomachi Gojo. Flower vase.
M. WADA. Takatsuji-Fuyacho. Tea Pot.
K. YAMAMOTO. Shimonzen-Koppori. Flower vase.
N. YAMAMOTO. Takatsuji-Yanaginobamba. Flower vase and tea pot.
O. YAMANAKA. Teramachi-Nijo. Flower vase, tea sets.
C. YOSHIDA. Matsuware-Sakaimachi.
YOSHIKAWA GOSHI KWAISHA. Karasumaru Gojo.
T. YUASA. Fuyacho Ebisugawa. Flower vase tea pot.

(b) **Cloisonne.**

- S. INABA. Sanjo-Shirakawabashi. Flower vase, box.
E. KATAOKA. Sanjo-Ohashihigashi. Flower, koro, netsuke.
Y. NAMIKAWA. Sanjo-Shirakawa. (See Ad.)
T. SANO. Sanjo-Shirakawa. Flower vase, Koro, ash tray, small box.

(c) **Damascene.**

- O. KOMAI. Furumonzen-Nawate. (See Ad.)
Y. KOMAI. Shimmonjen-Koppori. (See Ad.)
K. TAKAHARA. Sanjo-Ohashi-Higashi Gochome. Ash tray, Pin,
Tobacco box and Cloisonne.

12. STOCK PROVISIONS.

(a) **Tea.**

- K. AKIYAMA. Sanjo Shimmachi.
R. ASHIDA. Shimmachi Gojo.
S. BANNO. Kamijuzuyamachi Higashinotoim.
S. FUJIKAWA. Gojo-Muromachi.
S. HASHIMOTO. Aburanokoji-Ommaedori.
Y. HASHIMOTO. Ekokumachi-Gojo.

S. IKEDA. Teramachi-Matsuvara.
O. KANO. Nishihorikawa-Demidzu.
Y. KAWASE. Shimodachiuri-Horikawa.
H. MINOBE. Yanaginobamba Ayanokoji.
K. MIYATA. Shijo Yamatooji.
S. TANAKA. Nakadachiuri-Sembon.
T. WATANABE. Teramachi-Nijo.

(b) **Saké.**

T. AKIYAMA. Furumonzen-Nawate.
K. HORINO. Sakaimachi-Nijo.
O. INOUYE. Kamichojamachi-Sembon.
K. IWAI. Kawaramachi-Nijo.
M. KAWAMOTO. Bukkoji-Aburanokoji.
S. KIMURA. Kawaramachi-Shijo.
Y. KUDAMOTO. Shimmiyagawacho Gojo.
O. MATSUI. Kawaramachi-Takeyamachi.
J. MATSUMOTO. Hommachi-Shichijo.
O. MIYASHITA. Kogawa-Nakadachiuri.
C. MORIOUCHI. Hommachi-Gojo.
CHOHICHI MORIGUCHI. Yanaginobamba Takoyakushi.
M. NAKAMURA. Sasayacho-Gojo.
Y. OHASHI. Fuyacho Gojo.
K. OSHIMA. Tominokoji Bukkoji.
K. OTA. Shimoderamachi-Mannenji.
S. OYAGI. Iwagami-Sanjo.
S. SEGAWA.
R. TAKATA. Gokomachi-Shijo.
M. TAKEGAWA. Kuromon-Shimodachiuri.
T. TAKENOUCHI. Shimmachi-Hanayacho.
Y. WATANABE. Shimodachiuri-Yoshiyamachi.
Z. YASUDA. Kuromon-Ichijo.

(c) **Soy.**

- M. ENOKI. Ikkammachi Matsuvara.
G. IGUCHI. Takoyakushi-Kawaramachi.
Y. ISHINO. Aburanokoji Shijo.
T. KASAI. Teramachi-Imadegawa.
B. MORITA. Kuramaguchi-Teramachi.
G. ODA. Teramachi-Imadegawa.
H. OKUMURA. Aburanokoji-Sanjo.
K. OKUDA. Omiya-Teranouchi.
R. OKUDA. Sanjohashi-Higashinichome.
T. OVAGI. Atarashimachi Nishiki.
G. SAITO. Shimmachi-Oojo.
M. SASAKI. Motoseiganji-Horikawa.
G. SAWAI. Demachi-Masugataagaru.
K. SUGIMOTO. Hommachi-Oojo.
K. TANAKA. Shichijo-Aburanokoji.
Y. WATANABE. Senbon-Itsutsuji.
K. YAMANAKA. Shimodachiuri-Chickoin.
Branch of G. Yasumoto. Marutamachi-Teramachi.
T. YASUMOTO. Ainomachi-Oshikoji.
T. YOSHIKAWA. Sanjo-Omiya.

(d) **Cake.**

- S. IMAI. Takoyakushi-Sakaimachi. Ceremonial Cake.
M. IMANISHI. Ayanokoji-Tominokoji. Drops, bon-bon.
H. INOUYE. Akedzumon Gojo. Rakugan (Bean cake.)
S. ITO. Anegakoji-Shimmachi. Cakes for Ceremony.
M. KAKUDA. Yebisugama-Yanaginobamba Goshikimame.
S. KITAMURA. Higashinotoin-Bukkoji. Bean cake.
M. KATO. Kawaramachi-Yebisugawa. Ame (Wheat grnten.)
T. NISHIO. Shogoin. (See Ad.)
T. OGAWA. Teramachi-Nijo.

H. OTSUKA. Nishikinokoji-Shijo.
S. SAWADA. Gojo-Fuyacho. Hishiarare.
S. SHIRAHASE. Teramachi Nijo. Refined cake.
H. TAKAHAMA. Higashinotoin-Takoyakushi. Ceremonial cake.
O. TAKAHOSHI. Kawabata Nijo. Wheat guten.
H. TANAKA. Shijo-Sakaimachi. Bon-bon.
Y. UYEMURA. Marutamachi-Karasumaru. Ceremonial cake.
J. YAMAMOTO. Yamatooji-Shijo. Senbei.
C. YOKOYAMA. Shijo-Karasumaru. Miscellaneous cake.
K. YOSHIDA. Anegakoji-Higashinotoin.

(e) **Other foods.**

Y. FUKUMI. Umegakoji-Higashinotoin. (See Ad.)
U. HAMAGUCHI. Shinkyogoku-Rokkaku. Conned provisions.
M. INOKUCHI. Nishiki-Tominokoji. Conned provisions.
S. TAKENAKA. Yamatooji-Shimbashi. Conned provisions.

(13) **SCIENTIFIC APPARATUS.**

T. DOSAKA. Teramachi-Shijo. (Medical instument.)
Y. HIRASE. Karasumaru-Hamagurigomon. (See Ad.)
J. MOMOKI. Nijo-Karasumaru. (Thermometre.)
G. SHIMADZU. Kiyamachi-Nijo. (See Ad.)
U. YAMAMOTO. Teramachi-Oike. (Athletec Sports.)
T. YANAGIMOTO. Kiyamachi-Shijo. (Chemical glass ware.)

(14) **PHOTOGRAPHER AND
PHOTOGRAPHIC APPARATUS.**

T. HAMA. Takoyakushi-Shinkyogoku. (See Ad.)
E. HASEGAWA. Gion-Yasaka.
T. HIGASHI. Shinkyogoku-Rokkaku.
M. HORI. Teramachi-Bukkoji. (See Ad.)
H. IMAMINE. Marutamachi-Kawabata.

- V. INOUYE. Shijo-Takakura.
F. ITO. Teramachi-Sanjo. (See Ad.)
KITO-SHOKWAI. Matsuvara-Yanaginobamba. (See Ad.)
T. KOBAYASHI. Teramachi-Takeyamachi. (See Ad.)
M. KODERA. Ommaedori-Imakoji.
M. KOIZUMI. Kawaramachi-Sanjo. (See Ad.)
S. NAKAI. Giommachi. (See Ad.)
S. NAKANISHI. Teramachi-Shijo.
R. NARUI. Giommachi. (See Ad.)
K. TAKAYA. Teramachi-Matsuvara.
K. TANAKA. Shijo-Otabicho.
S. TSUJII. Shimmachi Hanayacho.
T. YAMASHITA. Teramachi-Bukkoji.
BRANCH OF ASANUMA & Co. (See Ad.)
S. YOSHIDA. Teramachi-Oike. (See Ad.)

(15) **ROSARY.**

- S. IMAI. Nakajudzuyamachi-Karasumaru.
H. KAMEI. Higashinotoin-Gojo.
S. KATAYAMA. Samegai-Hanayacho.
Y. KITAGAWA. Shimojudzuyamachi-Karasumaru.
K. KITAMURA. Karasumaru Gojo.
R. NAITO. Shimojudzuyamachi-Karasumaru.
I. NAKANO. Teramachi-Matsuvara.
T. SHIBATA. Ommaedori-Aburanokoji.
S. SHIMADA. Gojo-Tominokoji.
S. TERASHIMA. Nakajudzuyamachi-Karasumaru.
M. TSUDA. Gojo-Yanaginobamba.
S. YAZAKI. Hanayacho-Aburanokoji.

(16) MISCELLANEOUS.

Textile Instrument.

S. IZAWA. Kitainokumamacho.

M. KITAORI. Itsutsuji-Jofukuji.

Decorated sword and bows etc.

K. KATO. Bukkoji-Tominokoji. (See Ad.)

Whetstone.

H. KATO. Kawaramachi-Ebisugawa.

J. KURODA. Fayacho-Matsuvara.

Mosquito nets, Floss silk etc.

E. FUKUDA. Nishiki-Karasunaru.

J. NISHIKAWA. Teramachi-Matsuvara. (See Ad.)

T. TAKAHASHI. Higashinotoin-Sanjo.

Wood carving.

T. NOZAKI. Dotemachi-Shomen.

G. WADA. Horikawa-Manjuji.

Feathers.

Y. SUZUKI. Toiyamachi-Shomen. (See Ad.)

Electric wire.

TSUDA GOMEI KWAISHA. Toiyamachi-Shomen. (See Ad.)

Wood cut picture etc.

"UNSODO," N. YAMADA. Teramachi-Nijo. (See Ad.)

(h) Athletic Sports.

U. YAMAMOTO. Teramachi-Oike.

Jointer.

- T. KITAMURA. Sanjo Awata. Flower vasestand.
H. MIYAZAKI. Yebisugawa Sakaemachi. All cabinets.
H. MURAKAMI. Kawaramachi-Takoyakushi.
E. OKUNO. Shimoderamachi Gojo.
T. SAKAKIBARA. Bukkoji-Sakaimachi-Goban.

Shirts.

- Y. INOHANA. Shinkyogoku-Sanjo.
G. INOUYE. Shinkyogoku-Shijo.
K. KUROKAWA. Matsuvara-Yanaginobamba.
T. ONO. Shikyogoku-Rokkaku.
G. UCHIBAYASHI. Shinkyogoku-Takoyakushi.

Insense.

- N. HATA. Kurumayacho-Nijo.
Y. HAYASHI. Sanjo-Aburanokoji.
N. KUMAGAI. Teramachi-Anegakoji. (See Ad.)

Willow baskets.

- K. HAYAMIDZU. Sanjo-Teramachi. (See Ad.)
K. SHINDO. Sanjo Kobashi.

Hat.

- G. TANAKA. Shinkyogoku-Shijo. (Students').

Bamboo baskets.

- S. MORITA. Sanjo Ohashi-Higashi Shicho. (See Ad.)
Y. YAMADA. Matsuvara-Karasumaru.

Carpets and Rugs.

- R. FURUKAWA. Teramachi Shijo.
S. KADOYA. Shijo-Teramachi.
K. KAWASE. Teramachi-Matsuvara.
T. OKAMURA. Higashihorikawa-Motoseiganji.

Umbrella.

- M. HIRANO. Shijo-Kawaramachi.
S. ICHII. Shijo-Tominokoji.
S. KAWAGUCHI. Shinkyogoku-Nishiki.
K. NAKAMURA. Shinkyogoku-Takoyakushi.
J. WADA. Shijo-Yanaginobamba.
T. YUKAWA. Teramachi-Bukkoji.

Pottery colour stuff.

- K. IWATA. Yamatooji-Shijo,

Brushes.

- R. IZAWA. Nishinotoin-Nishiki.
Y. MAEKAWA. Teramachi-Nijo.

Tabi (Foot cover) and Sandles.

- B. MORI. Shijo-Giommachii.
D. OKAMOTO. Teramachi-Nijo.
I. SAWADA. Sanjo-Fuyacho.
S. YASUDA. Takakura-Oike.

Buddhist shrine.

- T. TAKAHACHI. Manjuji-Takakura.

Artificial Flower.

- S. KUMAI. Giommachi-Nawate.

Paper hanger.

Z. IDZUTSU. Matsuvara Fuyacho.
I. OKUNO. Shimoderamachi Gojo.
A. SHIBATA. Karasumaru Nijo.

Musical instrument.

Z. ISHIMURA. Yamatooji-Shijo.

(JAPANESE ORIGINAL INSTRUMENTS AS KYOTO,
SAMISEN ETC.)

K. IWATA. Gionmachi.

General'

S. KURATA. (Jujiya.) Sanjo Teramachi.

General'

H. OOI. Kiyomidzuko Sanchome.

(SHAKUHACHI-FLUTES.)

Shades.

K. HONDA. Aburanokoji-Kamichojamachi.
J. NISHIKAWA. Shijo Sakaimachi. (See Ad.)

Foils'

S. HORI. Gokomachi Oike.
H. KANI. Karasumaru Gojo.
K. KAWAMOTO. Matsuvara Tominokoji.

Stationery.

R. BABA. Hommachi-Shichijo.
K. ISHIDA. Nijo-Sakaimachi.
O. KOBAYASHI. Matsuvara-Fuyacho. Inks.
Y. MATSUDA. Oike-Mishinotoin.
N. MORI. Teramachi-Nijo.

Z. NAKAMURA. Fuyacho-Matsuwa a. (See Ad.)

T. OGAWA. Gojo Fuyacho.

U. TAINAKA. Rokkaku-Tominokoji. (See Ad.)

**Smoking Pipe or "Kiseru;" Dyeing Stuff;
Rattan Basket & mat Silk Kasa (umbrella)
Cabinet maker & Handkerchiefs.**

Y. MURATA. Shijo-Teramachi. "Kiseru."

S. FUKUDZUMI. Kawaramachi-Nijo. Dyeing Stuff.

S. ENDO. Teramachi-Matsuvara. Rattan Basket.

T. YUKAWA. Teramachi-Bukkoji. Same.

E. ISHIWARA. Higashinotoin-Nishiki. Silk Kasa.

K. IMAI. Sanjo Teramachi. Cabinet Maker.

G. ICHIBASHI. Ebisugawa-Fuyacho. Same.

M. KAWASHIMA. Ebisugawa-Tominokoji. Same.

H. MURAKAMI. Kawaramachi-Takoyakushi. Same.

M. NISHIKAWA. Higashinotoin-Anegakoji. Same.

T. TOKUMURA. Ebisugawa-Yanaginobamba. Same.

F. OKUNO. Shimoderamachi-Gojo. Same.

N. TERAMURA. Teramachi-Shijo. Handkerchiefs.

(17) HORTICULTURE;

Y. AOKI. Okazakicho.

W. FURUKI. Ryogaemachi-Oike.

S. INOUYE. Omiya-Shijo.

K. KATO. Shichijo-Hommachi.

T. KAWASAKI. Fukakusamura.

Y. KAWAMOTO. Kinugasamura.

T. KOBAYASHI. Iwagami Nijo.

G. OGAWA. Sanjo Shirakawa. (See Ad.)

T. SANO. Utanomura, Kadonogun.

Y. SUGIMOTO. Near Hanazono Station, Kyoto line.

Flourist and Seeds man.

U. YAMAGAMI. Okazakicho.

THE END.



PART IV.

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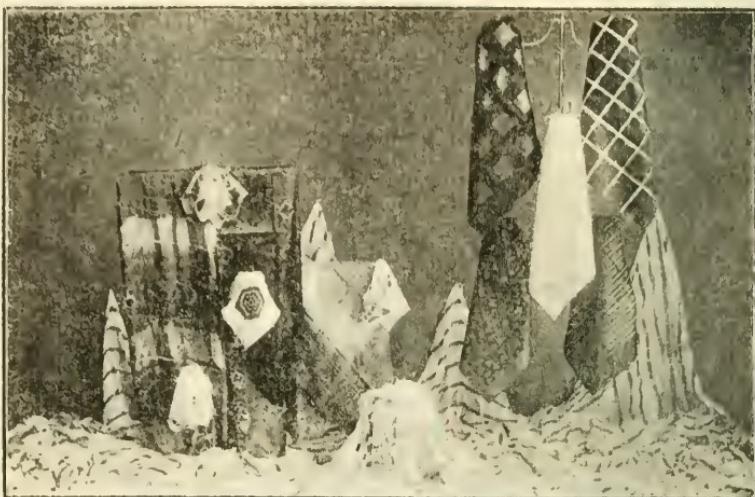
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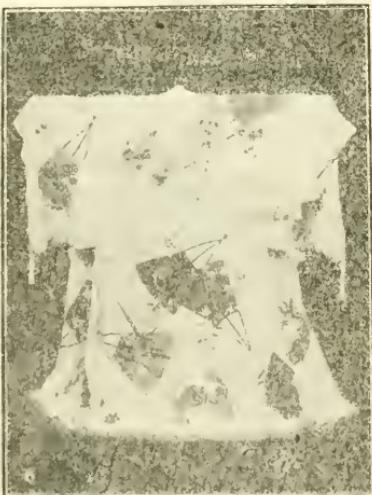
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Paris (Salon of Société Francaise, 1901)
Gold Medal.
Hanoi (Universale Exposition, 1905)
Grand Medal of Honour.
The fifth National Exhibition,
Osaka, 1903
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Paris (World's Fair, 1900)
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Belgium (World's Fair, 1904) Gold Medal.
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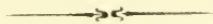
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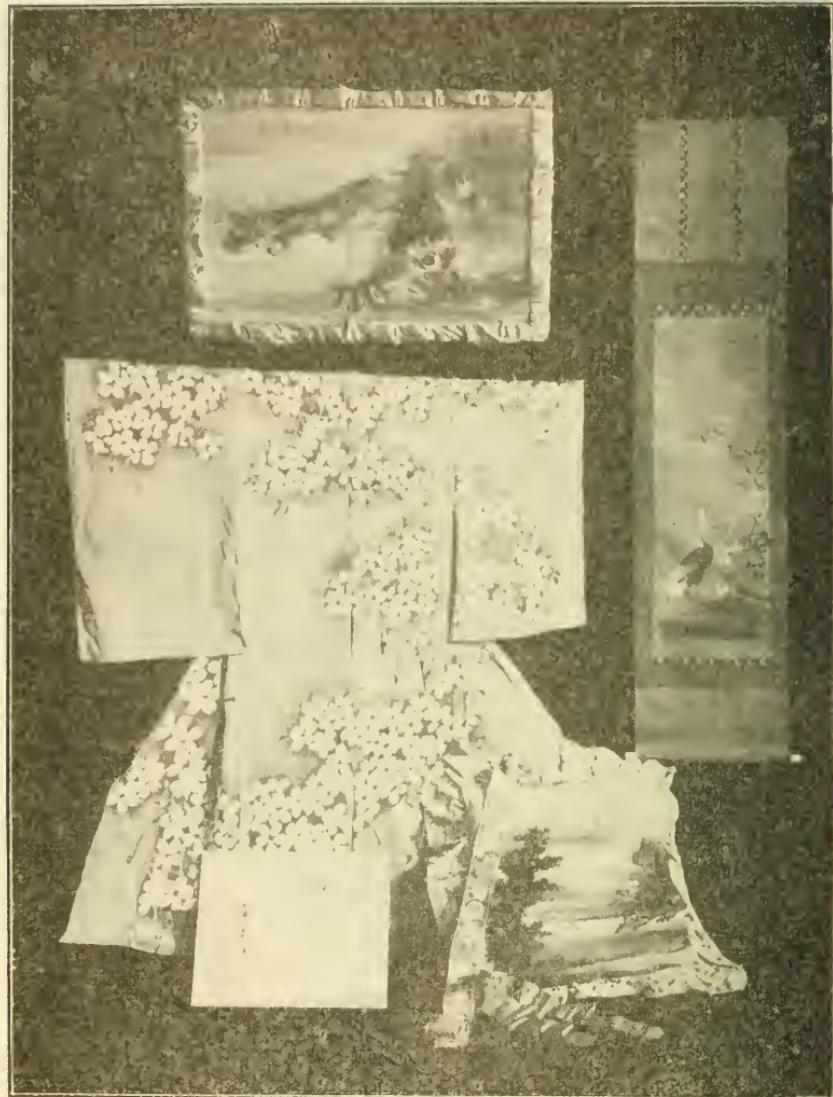


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Fig. No. 5 and 6 Dyed on both sides; Dharma and poets in gold are applied on ribbon, the latest samples.

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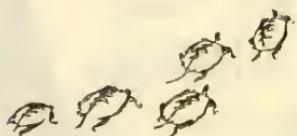
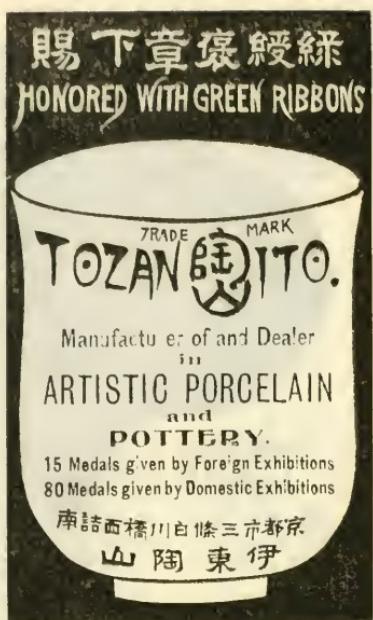
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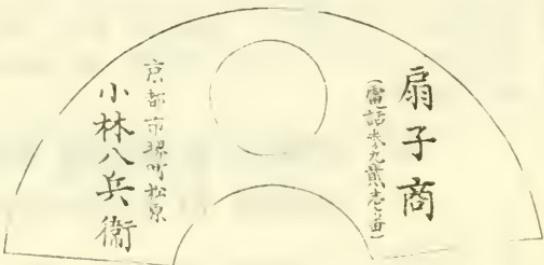
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Subjected to distress and tragedy, our father struggled to hand it the art down to his heirs as he received it from his father. In spite of adversity, with the light of invention came the great chance to apply the work of Zhogan on articles in European and American styles.

The invention pleased the taste of Europeans and Americans and the reputation was remarkably increase when he showed the result of his labor to foreign firms in Kobe.

The improvement in work meant development; development meant increasing of export and drawing in great number tourists has thus doing much towards the enlargement of our business. Komai's work now stands for Damascene, the English name for it.

The inheritance was, indeed so profitable for our family and thanks must be given to the head of it, we therefore shall endeavour with our fullest energies to further development of the work, thereby maintaining our family traditions.

Process of making:-

1. On the ground of steel, double-hatch lines cut by a chisel.
2. The outline of designs drawn on paper, copied by a small needle point through the paper, on the ground.
3. Tracing dots copied, gold pounded in.
4. Lacquer pasted over and baked repeatedly about twenty times in turn.
5. We rub and polish lacquer off by a pointed steel bar.
6. When this finished, the gold part engraved to show brighter.

Beware of imitations: In Tokyo and Yokohama an electro-plated production of German silver and, many other imitations of this article are being sold.

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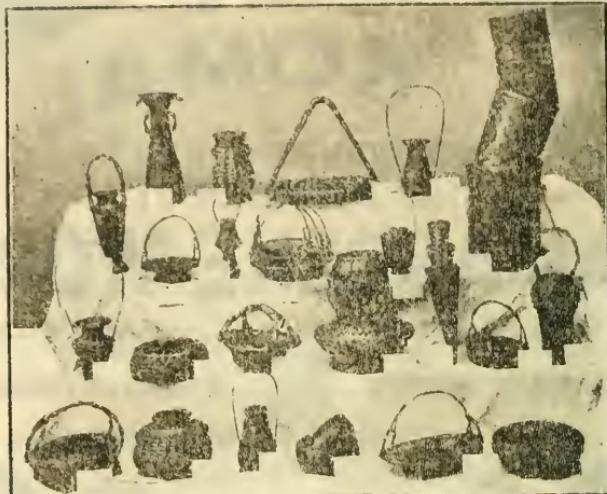
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Silver Medal, Paris, 1900.

"	"	Hanoi, 1902.
Gold	"	St. Louis, 1904.
Silver	"	Portland, 1905.
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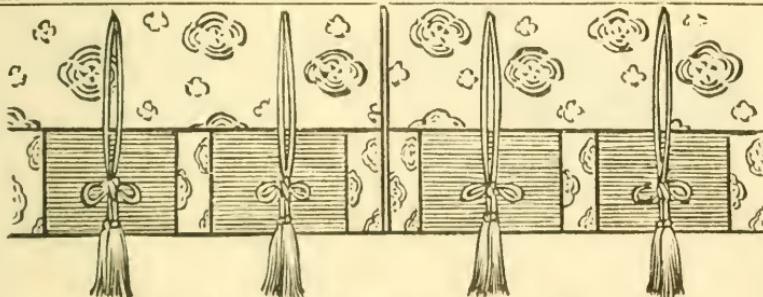
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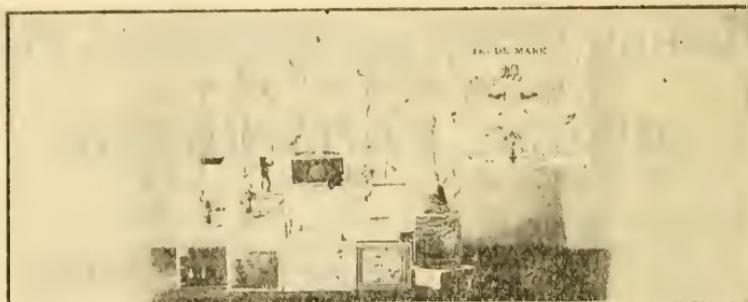
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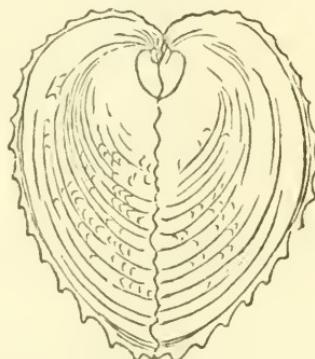
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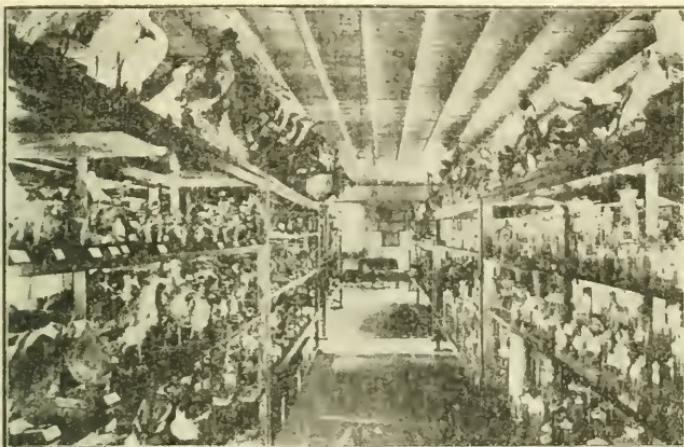
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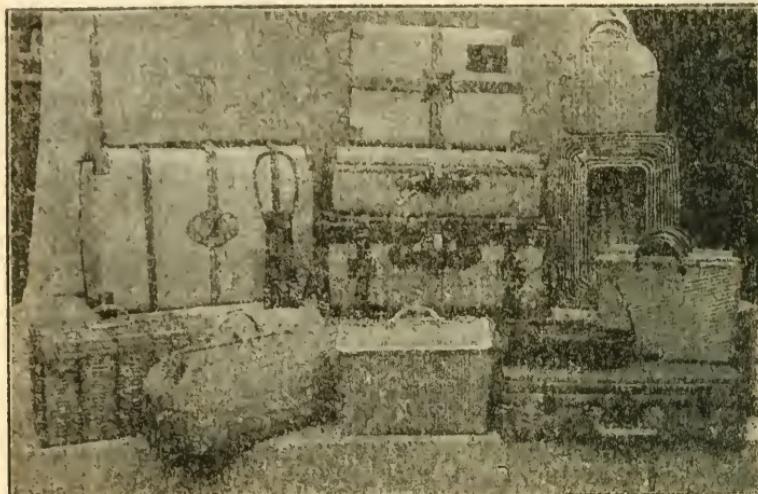
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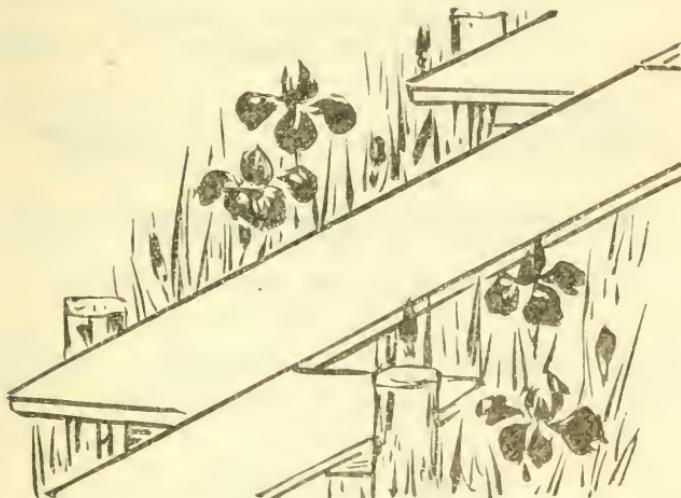


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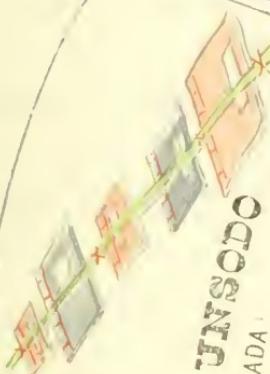
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